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ABSTRACT

This volume contains papers which encompass visual arts, drama, music, literature, and poetry education, creating a space for scholars from diverse intellectual traditions. Following editorial notes and a message from the Arts and Learning Special Interest Group Chair, David Betts, are the papers of part 1, The Interconnectedness of Issues across Scholarly Boundaries and Disciplines: "A Comparative Exploration of Art and Science" (M. D. Osborne; D. J. Brady); "Action Poetry as an Empowering Art: A Manifesto for Didaction in Arts Education" (F. V. Tochon); and "What Should the Music Education Profession Expect of Philosophy?" (W. D. Bowman). Papers under part 2, The Body as Central in Understanding and Making Sense, are: "The Semiotics of Art and Body in Visual Culture: Introduction" (D. L. Smith-Shank); "The Semiotics of Children's Bodies as Found in Popular Media" (P. Duncum); "Facing Oneself: An Embodied Pedagogy" (R. L. Irwin); "Conversation about Necks -- and Minds and Bodies" (C. S. Jeffers); "Birthing Ground" (L. A. Kantner); "Mirror, Mirror on the Wall: Searching for the Semiotic Self" (D. L. Smith-Shank); "Student Bodies as Bodies of Knowledge· Moving Beyond Cartesian Pedagogy" (S. Urso Spina); "Carolee Schneeman as Image and Maker" (M. Wyrick); and "Absence of Body as Context Problem in E-mail Communication" (R. M. Diket). Papers under part 3, Teaching the Arts at the University Level, are: "Blocks and Bridges: Learning Artistic Creativity" (P. James); "Exploring New Possibilities and the Limits of Theatre Education: A Role-Play Project with Adolescent Actors to Improve Physicians' Communication Skills" (S. Schonmann; D. Hardoff); and "Expanding the Thinking Potential of Preservice Art Teachers" (E. Kowalchuk). Papers under part 4, Teaching the Arts in Elementary and Secondary Classrooms, are: "Arts Every Day: Classroom Teachers' Orientations toward Arts Education" (B. McKean); "Contexts of Music Classroom Management" (J. Russell); and "National Board Certification in Art and Its Potential Impact on Graduate Programming in Art Education" (L. A. Kantner; M. J. Bergee; K. A. Unrath). (BT)

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The Journal of the Arts and Learning Special Interest Group of the American Educational Research Association

Montreal, Quebec, Canada, April 1999
Volume 16, Number 1

Liora Bresler, Ed.
Nancy C. Ellis, Ed.

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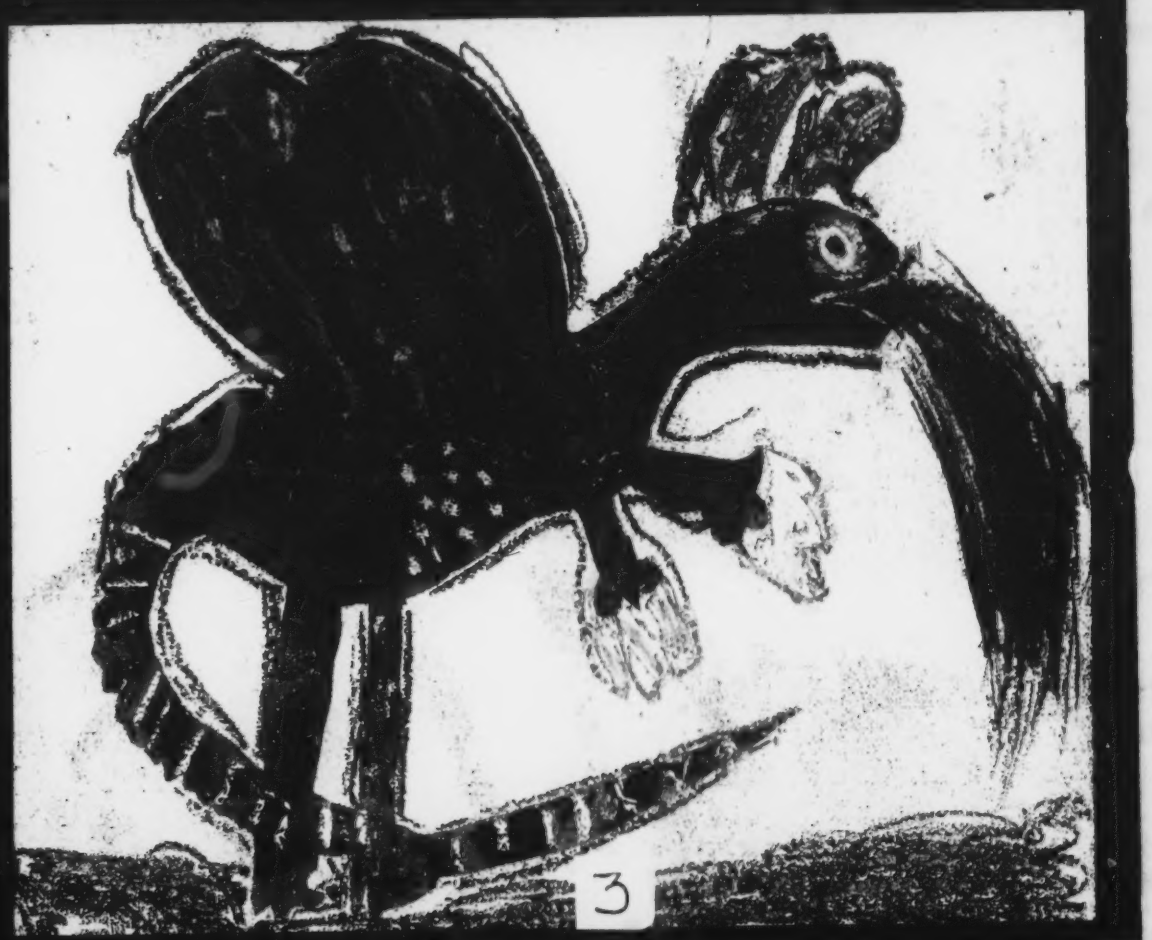

The Journal of the
Arts and Learning Special Interest Group
of the
American Educational Research Association

ARTS AND LEARNING RESEARCH

1999 - 2000
Volume 16, Number 1

EDITED BY

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and
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EDITORIAL NOTES:

Issues in Visual Art, Drama, Music and Poetry Education

Liora Bresler, *University of Illinois, Champaign*
Nancy C. Ellis, *University of Vermont, Burlington*

The papers in this volume encompass visual arts, drama, music, literature, and poetry education, creating a space for scholars from diverse intellectual traditions that don't typically commune. The shared space of this volume and its heterogeneous readership invite us to reflect on the significance of the issues in one art discipline to those in others. For example, the centrality (and neglect) of philosophy to the research in music education and to music curriculum and instruction, highlighted in Bowman's paper, are relevant to all the arts, urging us to engage in philosophical reflections as they apply to theory and practice of all arts education. Francois Tochon's notion of poetry as action applies to all the arts, inviting us to reflect on the forms that music, visual art, drama, and dance could take as agents of action and transformation of consciousness. Patricia James' description and analysis of blocks to creativity in the visual arts is highly pertinent to blocks in other arts disciplines. The notion of the body and kinesthetic motion as central to music and visual arts, espoused by Bowman and the semiotic group, is shared by the other arts disciplines.

The increased awareness of the relevance and interconnectedness of issues across scholarly boundaries and disciplines promotes collaborative projects that involve researchers from diverse disciplines, sometimes disciplines that have not conversed before. In the case of Margery Osborne and David Brady, the first author is a scientist and science educator, the second is an electrical engineer. The project conducted by Shifra Schonmann and Daniel Hardoff integrates the expertise of a drama and curriculum specialist, with that of a physician. These collaborations create "interpretive zones" (Wasser & Bresler, 1996), where researchers bring together their various disciplinary knowledge, assumptions, and experience to forge new meanings through the process of the joint inquiry in which they are engaged.

Parallel to the diversity in the arts disciplines is the diversity in research methodologies used in these papers, including various qualitative, quantitative, philosophical, and action methods. The use of different modes of inquiry and lenses allow us to grapple with and to understand issues from multiple perspectives. On a meta-level, they prompt us to reflect on the relevance and interconnectedness of one set of methodologies to another.

The first paper in this issue, by Osborne and Brady, starts from a philosophical view of the nature and meaning of arts education, recognizing that pedagogy in any of the arts (as well as other subjects) is inseparable from the assumptions about the nature of the discipline. Osborne and Brady juxtapose art with what is considered to be its oldest dichotomy (perceived by some scholars, as its arch-enemy), science. A postmodern position holds that the border between science and art is fuzzy; both science and art are communiatarian practices based on convictions inherent in the establishment of rules and local values. In their graduate level courses, Osborne and Brady explore subject matter pedagogy by comparing the doing and teaching of visual art and science. They draw on the writings of Dewey, Schwab, and Shulman who argue that pedagogy is fundamentally shaped by how the subject matter of instruction is conceived. Students are asked to construct new definitions of art and science by looking at various statement of the philosophy of science and art, narratives by artists and scientists concerning the nature of their work, and by actually doing art and science. Both disciplines involve the close observation of things for a long time, looking long and hard and from as many perspectives as possible. Using various activities in both art making and appreciating, students are encouraged to reduce the distance, establishing close sensual contact as possible. They experience and then reflect on the artistic activities as a vehicle to see new things, enlarge the creative possibilities of doing basic science, redefine their constructions of science and art.

Tochon's paper explores, through specific poetic performances, the possible transposition from social action to original creation within the frame of reference of the school. He espouses "Didactics", the study of meaning-making processes in a specific discipline, focusing on the particular relationships between the learner, the

teacher, and the disciplinary subject-matter. The paper analyzes the didactic implications of the poetic transposition into action and the construction of a possible ethics of a postmodern, empowering action literature by means of the poetic sign. Through several narratives of experience, Tochon presents lived processes of poetic emergence in French-speaking Switzerland and Northern Ontario. In order to integrate the dynamics of creation, claims Tochon, didactics in schools could work from active poststructuralist principles and become "didactive," that is, pedagogically active along a trend that defines learning as the creation of entirely new knowledge, concepts and artifacts. "Didaction" is bottom-up (rather than top down), and is based in lived actualization.

In one of these projects, Tochon, grieved by the disappearance of poetry from urban life, initiated a project of papering the city of Geneva with poems. In action poetry, action produces an image. The wave of poems aimed to convey a sense of poetry as urban essence or urban psyche. Through poetry, the city appeared to be rejuvenated. Poetry became social and educational. The poetry intrinsic in the presentation of its own signs was becoming political from the moment it penetrated urban life. The ideology was located in the affirmation of poetry, love, and peace. Thus, action poetry was intent on freeing itself from the dichotomies that restrict the arts; it was synthetic and brought liberated analogies to bear on lived experience.

Following these fundamental philosophical questions on the nature and meaning of art, the next paper, by Wayne Bowman, argues for the significance of philosophical inquiry to the instruction and research efforts of music education. He shows the discrepancies (and lack of communication) between the literatures of music education research, the curriculum of teacher education, and the general professional literature. Bowman shares his philosophical convictions about the nature of music, the nature and essence of education, and philosophy. He discusses some of the traditional aesthetic literature, from Baumgarten and Kant to contemporary notions including idealism and formalism, notions that restrict the range of music to perceptible pattern. He urges us to recognize that body, sound, and sociality are each integral to

musical experience, each contributing profoundly to music's unique nature, which he characterizes as a "somatic, here and now semantic."

The theme of the kinesthetic and the body as central in understanding and making sense, is also the focus of the next collection of papers. The nine authors of this collection focus on the body as a sign, object, and interpretant of visual culture. They reflect on how the belief in the centrality of the body affects their practices as educators, artists, and participants in the aesthetic arena, and how embodiment affects their students' participation in visual and educational culture. The papers center on the semiotics of art and body in visual culture, following on the themes and issues raised in the previous papers, including the question of how we know what we know, the filters we use to understand, and what codes we use to make sense of the world around us.

In this collection, Paul Duncum explores the semiotics of children's bodies as found in popular media. Rita Irwin discusses the ways in which she encourages her students, in her roles as an artist, as a teacher, as a scholar, and as a woman, to experiment with practices that draw out embodied experiences and ways she needs to face herself in this process, encouraging herself to experiment with practices that evoke her own embodied experiences. Carol Jeffers takes us into a conversation about necks, minds, and bodies as a point of departure for understanding different epistemological perspectives: those that see knowledge as the product of a disembodied mind seated in the brain and those that see knowledge as creations of minds that are firmly rooted in bodies.

Larry Kantner leads us through a journey through time using anthropological lenses, to reflect on the beginning, and nature, of life. Deborah Smith-Shank shares the way she observes herself and the layers of identities in real and metaphorical mirrors. Stephanie Spina raises the issues of how the semiotics of teacher and student bodies relate to the content of what we are trying to get across to our students; how we overcome the bodiless mind implied by most pedagogies; and how teachers can promote students' sense that the social, semiotic, experiential world is not simply something out there but the very medium in which they are embodied. Mary

Wyrick writes about Carolee Schneeman, an artist who combined visual art media and methods with those of dance, poetry and music, using the body in controversial performances, focusing on the body as object and subject. Read Diket reviews e-mail correspondence between the semiotics authors, reflecting on what they learned from their communications about social indicators and the process of replacing the absent body with representations of themselves at work in different occasions.

Osborne and Brady, Tochon, Irwin, and Spina explicitly address their own teaching in the university level. University students are not only the targeted audience for an informed teaching, but also a source of the authors own learning and understanding. Indeed, university teaching is an increasingly important topic, where scholars observe and reflect on their own teaching, rather than only on that of "other teachers." In her paper on the learning of artistic creativity, Patricia James investigates creative thinking, reviewing some research that has been done in this area. She outlines stages involved in an art assignment, describing creative blocks that non-major college students encounter when they attempt to generate artistic problems. James focuses on the tension between creativity, the ability to generate and solve artistic problems as espoused in the visual arts, and the experience of students' (preservice classroom teachers) blocks to creativity. She describes the different noncreative ways that students sometimes approach these processes when they attempt to generate and actualize artistic ideas. She examines noneffective patterns such as "no ideas," "disinterested ideas," "too many ideas," and "rigid ideas" as well as effective patterns such as "shift from blocked to fluid" and "fluid" ideas. Blocks to creativity include cultural blocks, blocks relating to the culture of the school, discomfort with the controversial and ambiguous nature of contemporary art, and boredom with more traditional forms of art and artistic processes.

Creativity and ability to successfully engage in artistic activities require different skills in different art disciplines and tasks. In the next paper Shifra Schonmann and Daniel Hardoff report on their three-year experimental study with high school theater students. The study aimed to explore new possibilities of theatre education through a roleplay project, using adolescent actors in workshops designed to improve physician communication skills. Schonmann and Hardoff identified improvisation, proxmics, and catharsis as essential components of theater education that promoted

adolescent skills in acting. Improvisation is based on a balance between spontaneity and self-control. Proxemis reflects a person's conduction in a given space and time and the dynamic relationship between the characters on stage, where only through their positioning on stage can one read these relationships. Catharsis, originally associated with pity and fear and related to the tragedy's affective power, is associated here with clarification, an experience that for educational purposes, is genuinely felt as well as understood.

The next set of papers focuses on teachers teaching the arts, including arts specialists as well as classroom teachers. Art is considered to be an ill-structured domain because knowledge is built of cases and does not follow consistent rules. The ill-structured nature of art content makes it difficult for art teachers to access and use prior art and pedagogical knowledge in novel instructional situations. Elizabeth Kowalchuk focuses on the thinking and planning processes of novice, pre-service art teachers about contemporary art and teaching through the use of concept maps. Using a quasi-experimental design, Kowalchuk examines how these art teachers organize ideas, and whether they can be encouraged to think more deeply about the relationships between content and teaching strategies.

Next, Barbara McKean examines elementary classroom teachers' beliefs and orientations towards arts education. Through case studies of six teachers, McKean presents a framework for thinking about the orientations of these teachers. These orientations include (1) the creative arts orientation that has its roots in the expressive tradition of aesthetic theory which focuses on the expression of the artist's emotions and inner personality; (2) the production arts orientation, traced to the mimetic tradition in aesthetic theory where art reflects what is seen in nature; and (3) academic arts orientation which also finds it roots in the mimetic tradition of aesthetic theory but emphasizes the transaction between the artist and the work as the primary goal. McKean concludes that the teachers' childhood experiences and formal education direct their future experiences and shape primary orientations, and that teachers who have formal education in the arts are likely to adopt an academic orientation.

Classroom management is the basis for any teaching. Joan Russell examines the classroom management of one music specialist, based on observations and interviews. The analysis and interpretation revolve around the elements of structure, content, and pace of teaching as contextual factors, embodying and expressing the teacher's classroom management strategy. Russell interprets the findings in terms of the individual teacher, the institutional and the cultural contexts that converge to shape classroom management in a particular place and time.

Larry Kantner and Martin Bergee examine the National Board Certification in Art. Using surveys, the authors attempted to learn how certification affected practice and enhanced student learning. Other issues had to do with the level of support from local school districts state-level organizations, and universities.

In our new section in this journal, that of a review of a new book, we feature Margaret Barrett's review of Tom Barone's book, *Aesthetics, Politics, and Educational Inquiry.* Barone, a leader and a prominent writer in arts-based methodologies, has drawn on genres not traditionally associated with academic scholarship, including literary non-fiction, art criticism and the "new journalism" of writers such as Truman Capote, Joan Didion, Norman Mailer and Tom Wolfe, recognizing and working with the aesthetic dimension of human activity. Barrett's review highlights the central themes of the book, following Barone's quest for the development of education as an "aesthetic project," and those influences on him as a scholar, including the influences of scholars like Elliot Eisner, John Dewey, Jean-Paul Sartre, and Mikahil Bahktin.

Reference

Wasser, J. & Bresler, L. (1996). Working in the interpretive zone: Conceptualizing collaboration in qualitative research Teams. *Educational Researcher, 25*(5), 5-15.

LB & NE

The Arts and Learning Special Interest Group: A Message from the Chair

David Betts, *University of Arizona, Tucson*
Chair of the Arts and Learning Special Interest Group

The Arts and Learning Special Interest Group, a part of the American Educational Research Association since 1978, is pleased to present the latest in its series of the *Arts and Learning Research Journal*. The quality and diversity of the arts-related research in education herein is a testament to the significance of this Special Interest Group as a forum for theorists and practitioners in the many arts education disciplines. Our editors, Liora Bresler and Nancy Ellis, have worked together to produce a fine volume, of which we can all be proud. This volume contains some of the strongest work presented at the AERA 1999 Annual Meeting in Montreal, Canada.

The Arts and Learning Special Interest Group is only as strong as its membership. How we maintain our membership rolls and recruit new AERA members of similar interests to join us will determine our effectiveness in providing this supported discourse. I encourage each of you to take it upon yourselves to spread the word and share the good work that this *Arts and Learning Research Journal* represents. Make sure that your colleagues know about us and have an opportunity to join us.

DB

PART I

THE INTERCONNECTEDNESS OF ISSUES ACROSS SCHOLARLY BOUNDARIES AND DISCIPLINES

A Comparative Exploration of Art and Science

MARGERY D. OSBORNE &
DAVID J. BRADY
Departments of Curriculum & Instruction and Electrical & Computer Engineering
University of Illinois at Urbana-Champaign

We describe a series of graduate level courses we teach which explore subject matter pedagogy by comparing the doing and teaching of art and science. The courses arise from our readings of John Dewey, Joseph Schwab, and more recently, Lee Shulman, who argue that pedagogy is fundamentally shaped by how the subject matter of instruction is conceived. We purposely pick two disciplines which are commonly thought to be dichotomous and ask students to construct new definitions of the two by looking at various statements of the philosophy of science and art, reading narratives by artists and scientists concerning the nature of their work, and doing art and science themselves. This comparison is designed to provoke fundamental questions about the nature of the things we know. We present first a narrative of the art/science activities the students carry out during the course, and then we discuss how intertwining art and science enhances appreciation of both disciplines. We then narrate the story of another examination of art and science by the class to illustrate the sort of questions about the nature of the disciplines the comparison causes us to entertain.

ART AND SCIENCE: A MUSING UPON THE COURSE AND ITS CONTENT

BY David Brady

I wrote a great discussion of Art and Science, but it was destroyed by my computer. Really. It is not just a fortuitous circumstance that technology kept me from expressing what I wanted to say. Or rather that technology allowed me to say it but destroyed it before you saw it.

The piece that you will never see was written from 9:30 till 11:00 pm on October 5, 1999, at my home on Greencroft in Champaign, Illinois. That time and place is gone forever. John Bardeen lived four houses down on Greencroft. How many great and wonderful ideas were expressed in that house before he died? The people that live there now are unlikely to hear the echoes. The echo of my lost work is somewhere on this computer. I looked for it for half an hour before giving up and writing this.

The lost piece talked about the show "Sensation" at the Brooklyn Museum of Art, about quantum and optical computing, about the idea that science is objective reality and art is subjective reality. About how Phillipe de Montebello's op-ed piece in the New York Times (October 5, 1999) seems to make art objective by calling bad art "unexamined" and good art universal. My original work did not call Montebello's op-ed piece a "piece" because that seems trite and demeaning, but now I am tired and it is late. I have a busy week ahead. Science marches on unexpressed and unexamined.

The quantum computing bit was about an article in the *Sunday Times* of London describing the demonstration of a optical/quantum computer at the Weizmann Institute. The article claims that a handheld quantum computer has cracked a particular commercial code, RSA-512, in 12 microseconds. This did not happen. The *Sunday Times* is not a reputable outlet for such reporting, but few in America seem to know this. A quantum computer would be profoundly upsetting to our world view. Quantum computers contain internal degrees of freedom exponential in the number of physical components used to make them. In principle, this means that a small quantum computer could accurately model much larger systems. A

table top quantum computer might model financial markets or weather systems with models limited only by our ability to specify current conditions. In this context, "exponential" has a very specific meaning. "If I build a quantum computer from N components, the number of internal states is 2 to the power N." For a scientist, it is upsetting to see "exponential" used in an imprecise manner. For example, Montebello's piece states: "countless articles have been written, for reasons all too well known, about the Brooklyn Museum of Art's exhibition 'Sensation' -- exponentially, perhaps, more than the show deserves." "Exponentially" is meaningless in this sentence.

When I showed the *Sunday Times* article to my scientific colleagues, I was shocked at how many believed it. I had to convince them that it could not be true. It is not, in fact, absolutely impossible. It could happen in the next century, just as UFO's could actually land on earth. But it is not true now. Is this subjective science? When we sée reports of UFO's in the *National Inquirer,* we know that they are not true. If we saw a report of a UFO in Science, we would believe it. In fact, I would be more likely to believe a report of a UFO than a report of a quantum computer in Science. By making information science trivial, quantum computing would trivialize my life's work to date. I would be happier if it did not work out in my life time. So I believe that it will not.

The class "Art and Science" visited the Beckman Institute. Subliminally and overtly it seemed they were most impressed with the building itself. Does the building, winner of the new laboratory of the year award in 1990, make us better scientists and engineers? Definitely. It helps us believe in ourselves and others believe in us.

The lost article talked about science and art as an onion. About how we argue over and again about surface issues without digging in. About how the statements "Science is objective reality" and "Art is subjective reality" imply observers and make science and art dependent on observers. About how these statements suggest that the human activities create reality.

The lost piece was lost because I tried to write it in Cognoscence, the web page for the course.[1] Cognoscence is a reasonable kind of program, but it is a server side program that does not interact with data until it is posted. Editing is a client side process. I used Netscape

Navigator to edit it on a Linux computer. Netscape is an orphan program buried by the dominance of Microsoft Internet Explorer. It crashes and there is no one to whom one can complain about crashes. It crashed during the process of posting to the server. It should have worked. Normally it would work. But each and every step in the sure process of digital information creation is precarious. I use Linux because I understand the operating system better, it is publicly discussed and documented, it makes me feel in control of my environment. I hate it when Windows crashes. Despite instability, digital systems improve the literacy of us all....

I believe that digital systems can give voices to the silent. I know that they enable us to capture and analyze unprecedented quantities of data. What does this mean? No scientist or artist can objectively or subjectively analyze all this data. But people demonstrably learn and communicate better with visual presentation. Knowledge, of course, is poorly expressed. On demand, I know little. Asked to write everything I know at one sitting, the list is short. Writing everything I know over the course of a year makes a long document, the shorter for the pain of expressing it. How can reality, expressed as the knowledge of scientists or artists, be so constrained? By showing how many different ways one could measure, imaging shows how much we could know and how disconnected we are from "reality."

Does "art and science for all"[2] imply that these pursuits can extend to public schools from the Beckman Institute and the Metropolitan Museum? Or that these pursuits extend from public schools to these institutions? Who in the public schools knows that quantum computers are impossible? Many would readily accept that they are possible and that the National Security Agency is hiding 10,612 of them in a bunker in Virginia. (If I said 10,000 exactly many would recognize the lie.) But all know that Netscape, Linux and Windows are unstable. That technology is not to be trusted. Do we trust technology less than people? The people at the Sunday Times are deliberately misleading us. They themselves got information from the European Institute for Quantum Computing, an organization of dubious rigor dedicated mostly to getting companies to provide money for reports on this revolutionary new technology. Very likely there is even some thread of confusion from the otherwise reputable Weizmann Institute. Perhaps someone that

is or was at the Weizmann told someone what quantum computers if they existed could do? Could they be hand held? Sure (although the hand would probably have to be at very low temperature.) Could they solve the problem in 12 microseconds? Absolutely. (Almost all the 12 microseconds would be dedicated to loading the problem into the machine, if a quantum computer is a machine.)

When the Art and Science class visited us, some things were working in the lab, many things were not. In a couple of years we will have much better technology. We are not ready to describe it now. But it will be wonderful. And yet in the eyes of our visitors we are shocked to see that what we have now is not all that bad. We can take pictures unseen before and in doing so we see ourselves as never before.

In this paper we describe a series of graduate level course we teach, "Inquiry Teaching and Learning," "Teacher as Learner," and "Teaching and Doing Art and Science," which explore subject matter pedagogy by comparing the doing and teaching of art and science. The courses arise from our readings of John Dewey, Joseph Schwab, and more recently Lee Shulman; who argue that pedagogy is fundamentally shaped by how the subject matter of instruction is conceived. We purposely pick two disciplines which are commonly thought to be dichotomous and ask students to construct new definitions of the two by looking at various statements of the philosophy of science and art, read narratives by artists and scientists concerning the nature of their work, and do art and science themselves. This comparison is designed to cause us to ask provocative and fundamental questions about the nature of the things we know. We present first a narrative of the art/science activities we do in the class and discuss how intertwining the two enhances our appreciation of both disciplines. Then we narrate the story of another examination of art and science by the class during the field trip to David Brady's labs to illustrate the sort of questions such a comparison causes us to entertain.

FIRST STORY: *GYOTAKU*

During our work with elementary school teachers exploring the relationships between art and science a key activity we do together

involves printmaking of abstract shapes, leaves, flowers, fish, and octopi. This activity involves the fundamentals of a "scientific method" such as observation, theorizing, understanding experimental mediums and processes, extrapolation, and experimental design. It involves artistry and a sense of aesthetics.

> Having just laid out the newspapers, printers ink, rice paper and plastic gloves on the tables in the center of the classroom, I (Margery, instructor for this class) reach into the tubs containing the recently defrosted octopi. I am surrounded by faces registering varying degrees of panic. The class I'm teaching is a graduate class, entitled "Inquiry Teaching and Learning." There are 16 students about evenly mixed between practicing teachers and full time graduate students. We are launching tonight an inquiry project of our own on sea life, and we will pursue the project for the next eight weeks. Our initial activity is *Gyotaku*, the Japanese technique of fish printing, which we are doing this evening with fish and octopi. Only two students have ever actually seen a real octopus.
>
> I hold the octopus up into the air. It's about two feet long and rather cold. I explain:
>
> Okay, you take the octopus and lay it on the newspaper, arrange it however you would like, and then smear the ink all over it. When you think you're ready to make a print, take a piece of the rice paper and press it on the octopus. Try making a couple prints from each inking.
>
> What I don't tell them is why we are doing this. I strongly believe that science is about observing, observing things closely and for a long time; "looking" long and hard and from as many perspectives as possible. I want people to look and feel the animals, smell them, probe them, manipulate them in all the ways they can. I want to reduce the distance, to put the animals and the people in as close sensual contact as possible. I need a tool to do this and printmaking is that tool.

The students slowly get up and start to select fish or octopi. I've gotten enough for each to have one. They are clearly squeamish, but this seems to abate pretty rapidly as they start to lay out tentacles and examine them. Putting on the ink they discover the varying textures and mysteries of the hood. They find the eyes; and some, looking at the place from which the tentacles emanate, find the beak.

They start to make the prints. The textures become apparent and interesting with the second and third prints, for the differences between hood and tentacles manifest themselves then.

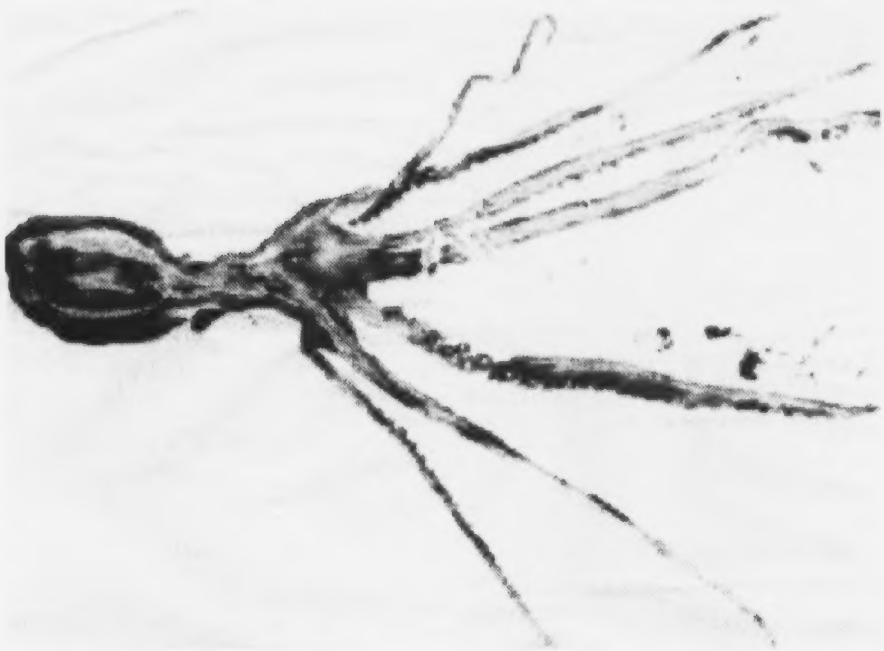

Figure 1. Octopus print.

The students start talking about what they are feeling and seeing. Much conversation is occurring about the effects they are getting and about the beasts themselves. Why do the octopi have the various layers of their hoods? Do they all have eight legs? Is the symmetry inside the hood eight-fold?

> Things are getting rather loud. People from other classes stick their heads in to see what we are doing. My students grab their prints and run out into the halls to show their friends. The Dean of the college wanders in and asks me where I bought the octopi. At the end of the evening my students leave clutching their prints, discussing where in town they can get them matted and framed. One of the teachers turns to me and says, "Would you mind if I do this with my class next week?"

The students in making these pictures -- positioning the animal, applying the ink, placing the paper, looking at the prints and observing the patterns of dark, texture and shape, and finally drawing meaning from the experience -- involved themselves in an interplay on many levels between pattern and design, purposeful activity, sensuality, aesthetics, science. The whole became an act of discovery in science and aesthetics. The two were tied together and defined each other, giving each other meanings they would not have had if held separate. Such an activity pushes us to think hard about traditional definitions of science and art, seeing the connections between the two both as conventionally articulated and also in the "possible," the unarticulated. Both the art and the science are emergent because they are intertwined.

Our research has looked closely at how understandings and beliefs about the discipline, children and learning, and the contexts and purposes of education shape what a teacher does (Osborne, 1998; 1999). We don't view this relationship as one in which any of the particular constructs we have just listed are held constant and unchanging. We believe that as a teacher works these alter in response to one another. In particular, images and understandings of the discipline of science change as the needs and goals of students are negotiated. We argue that, in effect; science is remade and redefined in provocative and important ways by teachers as they work. Central to our writing is an argument that teaching is itself a formative environment for re-thinking the nature of the disciplines. This is often a difficult concept for people who visualize teaching as an act of representing the "known" as opposed to a place where the "known" is constructed but it is the source for our own absorption in the enterprise.

The purposes of the sequence of courses we have created include an attempt to integrate art and science in ways that cause us to think hard about what constitutes both. In these classes, which are concerned primarily with learning about science and thinking about how this bears upon ideas of teaching science; we use the art-science comparison as a vehicle to explore the creative possibilities inherent in doing elementary level science. In these courses we imagine classrooms in which the boundaries between art and science are collapsed and then reconstructed. We explore the ramifications such revisioning would have upon teaching and the enterprise of science as a whole. To this end we critically explore artistic means of expression and representation--both making art and examining art forms--in our science classes. We begin by looking for the many similarities as well as differences between doing art and science as well as in their products. Both are dependent upon the choice of procedures and medium. Both rely upon insight and inspiration as well as hard work, determination, and self discipline. Both are creative acts. They differ (sometimes) in their uses and our perceptions of them. Both are judged under critical standards which seem to stand outside of the artist's or scientist's actual work--standards formulated by both the community of practitioners and of outsiders. We explore these points of comparison and reflect upon the questions "What is art (science)?"; "What do artists (scientists) do?" This becomes a question of visualization: "What can be seen using different media and how is this related to what we want to see?" This is a central question in both art and science and is a place where both merge and separate.

We engaged in ongoing conversations about the integration of the arts into subject matter teaching. We were intrigued by Eliot Eisner's (1998) comment that people often engage in arguments to justify inclusion of the arts in school curricula in order to enhance subject matter teaching but rarely state the reverse; that subject matter teaching such as science can enhance instruction in the arts. We would argue that different conceptualizations of science as an enterprise alter and shape the educational process and in our teaching. We purposely blur the edges between science and art to this end. We do this for two reasons: to cause students to think hard about their (usually) stereotyped definitions of science and

art and to enrich their creative abilities in both domains. In doing so our students come to think about the nature of science processes and the processes of making art in new ways and develop richer and more complex ideas about what constitutes both.

In our classes we use art (images) -- doing/making art, looking at/critiquing art -- as a vehicle to see new things, enlarge the creative possibilities of doing basic science, and redefine science in our student's minds. We use the making of art around scientific topics to enlarge observation of all domains -- content, process and subject matter -- and to enable conversations about the nature of "seeing;" What things are "seen" by science? What are "seen" by art? Because individualistic observation is followed by group discussion, talk of observations leads to generative discoveries of "not-seeing;" for some people see things that others do not, depending upon the patterns they impose and the theories they begin to develop. Again we ask the questions: What can you not-see through science? What can you not-see through art? Finally, this relationship between seeing and not-seeing is purposely developed with students to generate greater discussion of both science and aesthetics and to lead us to questions of purpose: Why do science? Why do art? We can dichotomize the two: Art is based on individual understanding but leads to universal truth. Science is based on universal truth but leads to individual understanding. We will use this as a starting point as we describe another story from our courses.

SECOND STORY: VISITING DAVID'S LABS

In our course this semester a highlight was our visit to David Brady's visualization labs at the Beckman Institute at the University of Illinois. Prior to the visit we had done a series of readings and activities concerning the nature of art and science, presenting very different views of what constitutes both but centering primarily on whether art and science are defined by intrinsic qualities or their interpretation and labeling by an audience. We also read narratives by artists and scientists describing how they did their work. In class we had been using cameras (traditional film, digital and digital video) and scanners to take pictures of our own and manipulate these electronically to address the same set of questions about the nature of art and science in our images. The purpose of the visit

was described as seeing how scientists and engineers worked with the same cameras and technology we had been experimenting with and to see this in a range of settings: a developed, "show piece" (the CAVE); a less developed, experimental site (Argus); and "toys" or components of the first two (an IR camera and robot). In this way students would see both the end product of such work and also the processes the scientists were going through to design and realize their "products." In class we had been discussing how there was science in the art of such photographers as Ansel Adams as well as art in the science of biologists like Edward Wilson and Barbara McClintock. We went to David's labs to look for this. The following narrative is written by David.

> On Wednesday, September 15, 1999, Margery Osborne's Art and Science class visited the Photonic Systems group at the Beckman Institute. The plan for the visit was primarily formulated by Ron Stack, a research engineer in our group. The visit began in the 4th floor tower room with a 10 minute introduction by me. I talked about how automated imaging tools and hypertext could affect how people "talk" to each other and our research along these lines. That the course web page was part of that project and was designed to explore the role of hyperlinks and images in interpersonal communications. The basic idea is that technology makes the cost of images as text low but that the separation of what one wishes to say (content) from how one wishes to say it (context or control) remains difficult, but that was what our research was about. Following that introduction the class split into three groups for lab tours.
>
> We showed three labs. One contained a robot, a digital camera hooked to a compact computer and an infrared camera. The second was the CAVE virtual reality facility.[3] The third was the Argus sensor array.[4] Photonic Systems group members led demonstrations in each lab. I circled around and made a few comments, but most of the next two hours was directed by Ron and the graduate student tour guides.

At approximately 7:00 p.m. we reassembled in the tower room for a brief wrap up. My impression was that our visitors were most impressed with:

1. our research group itself and the Beckman Institute facility;
2. the CAVE; and
3. the IR camera.

The Beckman Institute is a very interesting academic facility. It is intended to make a national and international statement about how research should be done: as collaborative and cross-disciplinary. To a large extent the vision underlying the building seems to have come from Beckman himself. The building was proposed in response to a national call from the Foundation. Ultimately, institutes were constructed at Caltech and Illinois. Illinois proposed life science and physical science buildings. The Illinois proposals were joined at the suggestion of the Foundation. The building is in some ways bigger than the actual research it contains and certainly bigger than the petty academic currents that run through it. Since it is a national center, visitors are correct to see the building itself as important. This can seem strange, however, to daily inhabitants. While the building is grand, it contains many design flaws. Architecture and the reality of space are largely unaddressed by science and technology. Putting people together in a building does not a community make.

We did not show our most abstract and computational systems. Of course, Argus is a major project for us, but since it is not yet functional we are rather embarassed to show it. Nevertheless, it seemed to have been the setting which induced our visitors to remark upon our research team as a team. It seemed that here, where the science/engineering was least complete, what we were doing and how we acted together as a unit was most transparent. This group of people, that could not understand the substance of the science here, instead felt a sense of how we worked that for us was unconscious and taken for granted. It was interesting

to have to articulate our roles and how we work together and how our relationships are developed and maintained.

The CAVE is an artificial space. It is always popular with visitors, but serves primarily to highlight how difficult it is to escape the everyday world. This group was unexpectedly practical in their demand to know the uses of the CAVE. Specifically, they wanted to know why it was needed. Academic engineering research focuses on "prototypes" and "testbeds" with no immediate and little long term feeling that these systems will be directly useful. Nevertheless, these prototypes are critical to imagination and vision of future technologies. I was surprised that this was not apparent to the teachers but maybe this again tells something about the environment they come from, where money is tight and every moment and expense must be justified.

The group was also fascinated by the IR camera. The camera measures thermal radiation and can "see" heat generated by the human body. Noses are cold and look cold in IR photographs. The torso is hot, but may be obscured by clothing. IR photographs are purely computational, so somewhat unimpressive without context. But with an IR picture of themselves they could "see" something that previously they had only been able to feel. The truth in the image was apparent. This seems in juxtaposition to what was experienced and appreciated in the CAVE. Other than pure enjoyment and amazement at what they saw, the teachers seemed enthralled by the perception that such a space seemed designed to cause them to question what was real, to distrust their own senses. Exactly the opposite of the IR camera which "proved" their senses were correct.

The visit to David Brady's research group represented another attempt to blur definitions of art and science, in this case by looking at the things that scientists and engineers do, looking for the art in their science. We observed the making of science , its content, process and subject matter, to enable our ability to see science itself. The exercise is particularly layered because the science done by David's group is about seeing. The technology the group is developing is

centrally about enabling seeing new things in new ways. The CAVE expands our ability to see and immerse ourselves in that seeing. That is why it is so disorienting. The seeing enabled by the IR camera confirms what we already know. By placing the two groups, the teachers and the engineers, together, each representing two communities of practice with their own conventions and traditions and taken-for-granted values and activities; each was able to see new things about the other and about themselves. The teachers commented again and again on the magic in what they saw, their amazement at the abilities of the engineers. They saw the artistry there.

ART AND SCIENCE: A DISCUSSION

To return to our dichotomy: Art is based on individual understanding but leads to universal truth. Science is based on universal truth but leads to individual understanding. In both the activities of the teachers such as *Gyotaku* and in those of the engineers in creating environments such as the CAVE, the art and the science are intertwined with each other, enable each other. That is clear but what is unaddressed are questions of what defines something as "art" rather than "science." What in essence is science or art? Our distinction that art leads to universal truths while science starts there seems thin when processes rather than products are examined. Our comparisons are designed to cause us to ponder those definitions, and we will pursue them in our discussion.

We opened this paper with an excerpt from David's musings on art and science and in particular on questions of reality and truth and going beyond appearances. David likens science and art to an onion. That is, the assignment of a label of science or art to an object or activity is a surface judgment. He notes how we argue over and again about surface issues without removing the layers or looking deeply. Simplistic statements, such as "Science is objective reality, art is subjective reality," imply that observers stand outside of an activity passing judgment rather than experiencing it or its meaning. It makes the designation, science or art, dependent on objectivity and commodification.[5] Such statements suggest that human activities create reality but also that reality somehow stands apart, as objective truth to which experience is anchored.

Martin Heidegger (1962, p. 194) argues that to separate subject and object, as is implied in metaphors about the subject "seeing" the object, is artificial. The subject and object occupy the same world-space, life-space: "By drawing a distinction that I (the subject) am perceiving something else (the object), I have stepped back from the primacy of experience and understanding that operates without reflection." Heidegger does not deny that we exist purposefully in this world, that we are trying to do certain things. He claims that this purposefulness involves decisions—what to do and what not to do, how to go about doing these things. These decisions are founded upon uncertainty, They reflect needs for things which we do not already have and therefore do not know. We make decisions on a basis of things felt, not articulated. This process of becoming both cognizant of our needs and questioning those needs is the essence of arguments of critical theorists, such as Jurgen Habermas (1991) and Hannah Arendt (1964/77; 1978). It seems the root of the merging of art and science in our experiences in these classes.

Again we return to our dichotomy: "Art is based on individual understanding but leads to universal truth. Science is based on universal truth but leads to individual understanding." Such claims parallel the earlier ones: "Science is objective reality, art is subjective reality." We are left asking: Does reality equal truth? Would it be possible to say that both (science and art) are methods for looking for reality/truth? As the teachers noted in the CAVE, the purpose of both science and art seems to be to redefine reality. The "truths" applied (the scientific laws and principles used to do the engineering for such technology) cause us to question the truths we hold within ourselves.

An activity we often do, in these classes with teachers and also with children when we go out into the community, is to let participants play with miniature digital video cameras. Everyone, old and young, does two things with a camera within minutes of learning how to focus and move it about. They point it in their mouths and in their ears. Then they turn it back upon itself to record its own image on the monitors. What do they see when they do these things and why is it so universal an activity? To look in their mouths and their ears we can only think they are drawn to look at

a part of themselves that others can view but they have never been able to see, repossessing something which is theirs but has remained secret to them because they could not see it. It is impossible to deny that we possess something in our culture by seeing it. Such an activity is reminiscent of the early days of the second wave of the woman's movement when consciousness raising involved exploring our own bodies in ways that we had only allowed others (men) to do before. Seeing is knowing, and this in turn is suggestive of both grasping reality and some truth.

Holding the video camera up to its own image results in a mysterious pattern of pictures of the camera spiraling smaller and smaller to a central point which the eye (or monitor) can't resolve. People peer at this central point, unblinking, looking for some mysterious secret. They seem to be searching for an essence. In the metaphor of the onion, David suggests that to define art and science we need to look at the layered nature of experience, to move towards the heart, towards the core. But the images have nothing in them but what's in them while at the heart of the onion is the unknowable magic of life.

Our classes portray neither art nor science as monolithic or stationary. Both become what teachers and students make them. Reciprocally, such experiences change the teacher and the students. By merging science and art in classrooms students develop a sense of the dialectic between rationality and the aesthetic, between emotional responses and intellect. They recognize that both enrich the other. Finally they ask fundamental (and unsolvable) questions about the purposes of both.

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Author's Notes

[1] http://www.phs.uiuc.edu/cognoscence/

[2] A reference to recent reform initiatives in science education. For discussions see Lee & Fradd, 1998; Rodriguez, 1997; Barton & Osborne ,1998.

[3] The CAVE is a projection based virtual reality system at the National Center for Supercomputing Applications. Projection-based virtual reality displays, such as the CAVE, display 3D images on video projection screens or monitors; users wear lightweight stereo glasses to view them. Such an environment effectively immerses the viewer in the three dimension scene allowing them to move through it in a realistic manner.

[4] The purpose of the Argus project is to create a computer network that can acquire and integrate data from a large number of cameras located at a different viewpoints surrounding one central object. The data from the cameras is used to compute a three-dimensional reconstruction of the object. The utility of such realtime three-dimensional data acquisition and processing, will be tested by relaying the three-dimensional data to the CAVE virtual reality environment. This relay would allow a CAVE user to view a three-dimensional reconstruction of a scene at a remote location, with the ability to view from all angles and positions.

Action Poetry as an Empowering Art: A Manifesto for Didaction in Arts Education

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Didaction is an expressive action in search of internal consistency; ongoing appraisal of it develops and establishes indexical connections and relations with the socially useful aspects of creative and evolutionary production. So defined, the didactive perspective is postmodern. It situates arts education in the autonomous possibility of constructive emergence from the relation with others. In its artistic and discursive expressions, this connection is creative. It is partially explicable *-- duly made explicit through momentary consensual anticipations; but in its creative originality, it eludes the representational exhaustiveness upon which customary school evaluations rest. Evaluation becomes assessment/appraisal. Appraisal is the product and the process of creation or action, rather than its criterion-based anticipation. Adoption of this position leads to a fresh denunciation of the instructional myth according to which it is possible to plan the representational course or trajectory of others' learning. In contrast to this myth, didaction is a personal affair; it does not differ from the representational and motivational possibilities of the individual as expressed in the learning process. The examples of didaction provided here come from action poetry in the Francophone world: in Switzerland, Ontario, and the West Indies.*

Those who adopt a postmodern position would have it that the border between science and art is fuzzy. Both art and science rest on a set of paradigmatic connections that emerge from shared practices. Both science and art are communitarian practices based on convictions inherent in the establishment of rules and local values. In short, both scientific and artistic culture emerge from

historicized actions and thus, necessarily, from literature. The postmodern attitude defines a way of thinking and a methodological proceeding related to the superstructures of knowledge and action. In this underlying framework of approach and assumption against the traditional sense of objectivity, ontological uncertainty arising from the loss of the one and best way puts the social actor in motion for new ways of expression. Postmodern selfhood articulates itself in the quest for a new shared meaning and metacommunication in a reflective community. Along the line suggested by Bachelard in 1932, selfhood is never fully realized but in the immediate instant, *hic et nunc*. Thus the postmodern identity appears always contingent and is linked to the realization of ephemera.

According to this contemporary conception of things, cultures spring from linguistic and communicative specificities proper to various fields of action. These fields of action correspond to expressive paradigms suited to the construction of specific cultural values. In this respect, postmodernism reconciles literature and action, whereas the contextual dimension of literary action partly eluded structuralism. The present article, which employs the essay mode, explores, through specific poetic performances, the possible transposition from social action to original creation, despite, and indeed within, the frame of reference of the school. The article will analyze the didactic implications of the poetic transposition into action and the construction of a possible ethics of a postmodern, empowering action literature by means of the poetic sign.

Through several narratives of experience, and under the theme of "The Arts and Learning," the article will present lived processes of poetic emergence in French-speaking Switzerland and Francophone Northern Ontario. These processes suggest that it would be beneficial to transcend the usual structural options in instruction regarding the literary art object, given the integrative possibilities of action and of poetic action in particular. In order to integrate the dynamics of creation, didactics in schools could work from active, poststructuralist principles and become "didactive," that is, pedagogically active along a trend that defines learning as the creation of entirely new knowledge, concepts, and artifacts.

SCHOOL GENRES AND DIDACTICS OF THE POETIC ARTS

The international educational trend called didactics appears to be almost unknown in the English-speaking world, although it constitutes a major movement in many non-English-speaking countries. Defined in a simple and jargon-free manner, didactics is the study of meaning-making processes in one specific subject matter or discipline. Though it would be reductive to assimilate didactics with curriculum and instruction at large; it studies the particular relationships that exist and are actualized between the three poles of the didactic triangle composed of the learner, the teacher, and the disciplinary subject-matter. Research into, and the practice of, didactics are based on the premise that we can construct a pedagogy for each subject matter taught: a didactics of language, a didactics of mathematics, a didactics of the arts, and so on. In its current form, didactics emphasizes the singularity of each teaching situation and attempts to integrate academic content with current theories of education and pedagogy (Bertrand and Houssaye, 1999). It is based upon the assumption that the relationship to knowledge is different in each discipline and is specific to particular objects of knowledge. For instance the relationship that students in the fifth grade may have with a particular mathematical topic relates to pedagogical problems that can be very different from those that the same students may have with learning to paint a portrait in fine arts. Each specific type of knowledge should have its specific pedagogy. You cannot teach a classical language like Latin as you would teach any modern language: the emphasis is not conversational in Latin, and the oral exchange does not have the same value; and so on for each discipline. In a sense, didactics is the study of the disciplinary, pedagogical differences that are the most useful to teachers. The emphasis here is on the newness of didactic trends in educational research. The fact is that didactics is a very lively field of research in many countries, and any old-fashioned associations that may cling to the word didactic in the English-speaking world should be dismissed in connection with this field (Tochon, 1999).

This article will show how creation and action may transcend subject-matter planning in the fields of the arts and learning.

Indeed, it is inherently paradoxical to try to plan authentic creation (Tochon, in press). The notion of authentic action and creation in a classroom setting may be presumptuous: How can one prepare for situations that will promote authenticity? The creative arts are actualized in a setting that is usually less than authentic. Ways of producing authenticity in a school setting remain mysterious. There are indications of communicative authenticity in children's behavior, but it is not clear that communicative authenticity serves school goals. Thus there is a gap between authentic creation or action as planned for the classroom and authentic creation or action as experienced outside school, despite the artificial context.

Herewith, then, a proposal for "didaction," a new kind of instructional action: not top-down and planning-oriented, but bottom-up and based in lived actualization.

In outline this article presents some characteristics of didaction:

1) Didaction proceeds from the natural flow of a personal initiative occurring within a frame that predisposes to autonomous individual action and the follow-up to its achievement (Csiksentmihalyi and Csiksentmihalyi, 1988).
2) Didaction sets up the value of life as action and thus assumes a political, meaningful, and creative dimension.
3) Didaction rests on a consensual, flexible ethics adapted to the creative context.
4) Didactive appraisal progresses as action unfolds and in relation with the progressive clarity of representation of the goal.

EXPERIENCES FROM FRENCH-SPEAKING SWITZERLAND

Postmodernism has granted biographic writings a new legitimacy. It is in this spirit that I will here present how certain esthetic reflections led me to conceive of action poetry from 1982 to 1986 in the French-speaking region of Switzerland, known as *la Suisse romande*. Action poetry is poetry put into action, a kind of poetic action-research that intends to change social life in a poetic way. As poetics relate to meaning-making processes, action poetry can be framed into didaction, an action that is aimed to change

society in an educational way. This narrative of experience suggests a break between a didactics of the poetic object within a structuralist frame of reference and lived action flowing from the poem.1 When poetry becomes action, the poetic act is more than an ephemeral urban decor: it becomes -- etymologically speaking -- a political call. At the time the events unfolded, I was struggling against the disappearance of the poetic in the city of Geneva (Roth, 1983; Sola, 1987).

Papering the City with Poems

At the time an active member of Geneva's authors' society, I was grieved by the disappearance of poetry from urban life. Poetry interested few people, publishers of poetry barely survived. After all, who had the time to read poetry? It was thus that I conceived the idea of papering the city with poems. The cities of Geneva and Vernier allocated money for the posting of 77 poems on public billboards for a period of one month (Tochon, 1985a). The action itself took place in March and April, 1985.

Every poem was inscribed by hand on an original background created in acrylics by the painter Mireille Wagnière (except for ten backgrounds done by the graphic artist Helen Tilbury). This was evanescent artwork: a month later, the poems had been covered over with advertising. Nevertheless, this exercise in action poetry triggered a rash of articles in daily newspapers and magazines (Martin, 1985a; Matter, 1985) and radio and television programs.

A Vast Poem for Peace

Still in the same vein, the billboard company allotted a huge downtown space for the posting of a poem for peace for two months. The background the poem was inscribed upon was an acrylic collage by painters Denise Rauss and Isabelle Lebeau. This was recognized by the Guiness book of records for Europe as the largest poem in the world. It was placed on metal panels which the billboard company needed to re-cover. Thus after being exhibited the poem was destroyed.

Poetry Students in the Arts

The initiative did not pass unnoticed by students, who fell into step with it. They created poems to musical backgrounds, some of which were recorded in studio; and they painted poem posters, several of which were put up in town. A poem by a student named Séverine Michellod was posted in the Old City and attracted the attention of a journalist who dedicated a whole page to the subject in a local weekly. A year later, Geneva poet Huguette Junod launched another initiative deriving from this whole experience. Since that time giant poems on billboards have continued to turn up from time to time.

In action poetry, action produces an image. Action, which, before all else, is abstract, erects a set of values into a symbol. These values cannot be separated from the context and the field of action, and yet they present the sign as a means of reaching beyond the semantic connections usually promoted by the city. Through poetry, the city appears to be rejuvenated.

The Art of the Heart

During this time, metamorphosis had been felt as a transcendence of the structuralist and of structuralist fixity. The wave of poems of 1984-1985 aimed first and foremost to convey a sense of poetry as urban essence or urban psyche, but the very material nature of the sign transformed into action caused this process to evolve; action was the bearer of poetry, and poetry seemed initially to be the sole goal, sufficient unto itself as it emerged as a value revealed to the world. Although this poetry touched the city, at the outset politics were almost wholly absent from it, as though the necessary transformation must be internal, and any expression besides change itself were undesirable. In reality, however, the poetry intrinsic in the presentation of its own signs was becoming political, almost, one might say, etymologically, from the moment it penetrated urban life. How could billboard poems be nearly free of ideology? Their ideology, which was the bearer of emotion, was located in the affirmation of poetry, love, and peace. This same emotion led me to inscribe poems on

watercolors and then, by means of several slides, impose fragments of art on giant screens and deconstruct them a single beat after.

Action poetry was intent, then, on freeing itself from the dichotomies that restrict the arts; it was synesthetic and brought liberated analogies to bear on lived experience. In the classroom, the passage from action poetry to action poetry and research allowed for osmosis (of whatever the poet expressed) among students and myself. The students realized the importance of knowledge in action. This approach ceased to be overly sanitized, or inauthentic, as soon as students saw in it the opportunity to raise their voices for the sake of a cause. The cause mattered and motivated them, because without it, no true problems appeared to stir their hearts in daily life. The Wittgensteinian poetic play of ideas suddenly acquired the urgency of a fight for survival.

The gesture called the *Act of the Heart* emerged from an initiative of mine in 1985. It consisted of a group dedicated to collaborative self-training in action poetry. Our goal was to organize a large-scale poetic action that was to be non-denominational, non-political, and not-for-profit. We wished to stimulate thought towards the ecological. Through an *Act of the Heart*, action poetry acquired a pedagogical dimension. Poetry became social and educational (Martin, 1985b). Whatever our declared intentions, the *Act of the Heart* led to the emergent politicization of the literary, to *literaction*. Declared apoliticism more truly bespoke a will to contribute to a different politics, a politics of the other that would be humanist and not reductive to oppositions of right and left (Morin, 1967).

"Life-Lines:" An Action Poem for Life

The action poem called "Life-Lines" was conceived as a prayer without religion. The goal was to spread conceptual energy in a collectively useful direction by the declaration of common objectives for survival: "To love, because present-day spiritual anemia appears to be coupled with emotional famine; to act, because action in thought alone is not sufficient for change." Loving and acting were to be applied to peace, to food shortages and poverty, and to major ecological problems: pollution of the soil, air, and water. The poem would have love pass to action and burn through problems.

This action poem was distributed from Geneva on December 12, 1985. It consisted of fifty thousand postcards printed with the poem and a user's guide. This meant sending the poem to friends abroad so that it would spread as quickly as possible, and their thinking about it for several months. A press conference was organized to launch the action poem and to put forward the idea of a tax to benefit the third world. The poem was translated into 18 languages and distributed in some forty countries. For several months, thousands of people thought about a poem for life. In the United States, "L'Agir du Coeur" was translated as "Life-Lines."

Life-Lines: An Action Poem for Life

Pure light

We are many who love
We love for peace
We love so that all may eat
We love so that the earth may be pure
We love so that our water may be pure
We love so that our air may be pure
We love so that a space of love
Will build up among all human beings

Let the fire of love
Burn all our problems with love

Pure light

We are many to act
We act for peace
We act so that all may eat
We act so that the earth may be pure
We act so that our water may be pure
We act so that our air may be pure
We act so that a force of love
Will build up in human beings

Let the fire of love
Burn all our problems with love

EXPERIENCES FROM NORTHERN ONTARIO

In a similar vein, I'd like to present experiences of action poetry by a Franco-Ontarian poet born in Ottawa, Jean-Marc Dalpé. Jacqueline Dumas introduced me to the work of Dalpé (Tochon, 1994). Dalpé's poetry is put into action through his theater; his theme is linguistic survival.

Action Poetry to the Rescue of a Minority Language

The actor-poet lives where two genres intersect: the linearity of drama, occurring in sequential time, and the rupture of poetry, occurring in atemporal paradigms. The actor-poet's writing and speech can translate a situation of linguistic rupture: rupture between English and French (*Romeo and Juliet* is bilingual), between the rich and the poor, between elevated and popular language, and between generations. Dalpé conceives of poetry as a gesture made towards purity (but not towards purism, which is why he rejects elitism). Like other Northern Ontario poets (Patrice Desbiens, Michel Vallières, Michel Gallaire), Dalpé offers powerful, disturbing poetry rooted in claims for both linguistic and political existence (Dumas, 1990). He is highly regarded by young people and conducts tours in high schools. His útterances are reinvested in the teaching of French and serve as the foundation for interdiscursive action. Through rhythm, sound, and meaning, Dalpé's poetry revives a particular history "in order to never be silent again" (Tassé, 1990; Fugère, 1989). Inspired by his work, classes write and present sketches and restore the dimension of sound to the Word. Students organize performances and enter into action poetry.

Dalpé has attained some prominence thanks to the TNO (Theatre Northern Ontario) in Sudbury. His pieces, including *Shouts and Blues; Romeo and Juliet;* and, especially, *Dogs*, have met with considerable success. Some 2500 spectators saw *Dogs* in the Franco-Ontarian Théâtre-Action, while the English-language version shown in Toronto drew 2700 spectators. Dalpé's poetry collections display the same performative force of expression: *Les murs de nos villages (The walls of our villages,* 1983), *Ceux d'ici (Those who come from here,* 1984), *Et d'ailleurs (And from Elsewhere,* 1984), all published

by Prise de Parole: "Don't be afraid of busting your face / as long as you open your mouth / Our whole history is one of broken open mouths / and, too often, also / silent broken mouths."

The actor-poet, the "laborer of speech," has lost his homeland but found his identity through language (*"We had our language in our pockets / but our pockets had holes in them"*) and in the effort of sawing through the chains that inhibit free expression.

Si on avait le coeur de dire
toutes ces chaînes qui nous retiennent
Si on avait des yeux de dire
tous ces soleils qu'on nous voile
Si on avait les mains de dire
tous ces coups qui nous tombent dessus
Si on avait les pieds de dire
tous ces chemins de travers
qu'on nous invite à prendre
Si on avait le ventre de dire
toute cette musique qu'on nous interdit
Si on avait la langue de dire
tous ces mots qui sont menottés au silence

(If we had the heart to speak
all the chains that hold us back
If we had the eyes to speak
all the suns that are veiled to us
If we had the hands to speak
all the blows that rain on us
If we had the feet to speak
all the wrong roads
we are urged to take
If we had the guts to speak
all the music we are forbidden
If we had the tongue to speak
all these words handcuffed to silence)

Dalpé, 1983 , p. 392

For Dalpé, poetry is action: it saws through bars and handcuffs and frees you up from slavery by giving voice to the oppressed aspects of your being:

Il y a des barreaux aux fenêtres de chaque coeur d'homme.
On les forge de fer et d'ignorance
On les pose de force en douce
La poésie est une scie.

(There are bars in the windows of every human heart.
They are forged from iron and indifference
They are gently installed by force
Poetry is a saw.)

Dalpé, 1983, p. 20

One last example of action poetry: the poetry workshop for griots (Amoa, 1994). The griot is a musician-poet who has a great deal of prestige in traditional African society. In the West Indies, griots organize poetry workshops to assemble the villages around common political goals. The action poetry of griots has emerged from a dual activism. Evening, self-taught, seduces the child with the magic of words (Fitte-Duval, 1992, p. 30); then the action of griots (poets/musicians/historians of the community) in the Caribbean islands -- an action that is educational, identity-building, and autonomous -- combats the insecurity of diglossia. The evening of the griot, a political microculture, is built from moment to moment in tune with every participant and resists assimilation. This is poetry as a different action.

THE POLITICIZATION OF THE TEACHER OF THE ARTS

The opening of this article suggests examples of action poetry, of action through which poetry becomes cross-artistic and promotes a politics of the othernessing of values. In French-speaking Switzerland and Northern Ontario, action poetry touched students' lives: billboard poems opened up avenues for creation in the classroom, and the actor-poet promoted a Northern Ontario cultural expression in schools. In both cases, action is educational and yet not didactic. These actions rest on a creative principle. Is this principle transferable to didactics? If so, which didactics? The didactics of language arts will be examined below in a postmodern perspective.

Poetic space rests on meaning in a time freed from all constraints other than reflection on the Sign. Free time, open space: is this the definition of the classroom? The classroom is a space with a certain minimal closure, aiming toward the transmission of formalized epistemologies. At its heart, a class is a group entity governed by standards. Even if these standards are not imposed by the teacher or the institution, they emerge implicitly from the group. Conceptually, the class-group is a minimal paradigm, a field for action governed by local epistemologies and more general ways of thinking. As such, it metamorphoses through the interactions that occur within it as a conceptual unity creating a microculture in process of change (and sometimes of evolution).

One problem of creative action in change is that it is unforeseeable. If literature is to be inserted into this microcultural space-time of the group, it can be integrated by top-down means (prefabricated conceptual spaces are then integrated into the surrounding microculture) or by bottom-up means (the meaning is grasped by individuals who share it with the group, and the group fixes the meaning in a consensual space-time that sometimes emerges into action). Mixed methods may be used, following principles of alternation or embedding. Curriculum designers have been stymied for some years now, by the difficulty of foreseeing both the process and the product of creation. Full foresight necessitates top-down prefabrication, which often inhibits the creation of the new. Thus content (keeping in mind the teacher-content-learner triangle; Gagnon, 1987; Houssaye, 1988) is not wholly foreseeable, and neither is its form. The solution is to create a consensual space within which individual expression is permitted. Thus the angles of the didactic triangle must be differentiated from the relational *arrows* that represent the dynamics that operate within it. The structure of the triangle constitutes a given *state* of the relationship and conceptually fixes specific and idiosyncratic pedagogical dynamics. In this perspective, true interaction exceeds the frame of didactic foreseeability: Conceptual interaction bears with it a dynamic that cannot be foreseen, depending on the context, and even reverse dynamics, which can generate the emergence of a counter-culture unforeseen by the teacher. Thus, McDermott (1976) and Buckley and Cooper (1978) have shown how, in class, children develop strategies *not* to learn.

One can even imagine the existence of a *counter-instruction*, a possible product of Jackson's implicit "nil curriculum" (1968). The counter-cultural role of creation has been the subject of discussion since the early period of postmodernist thought: there is no need to insist on it here.

Epistemological reflection on the nature of anticipation suggests the difficulty of foreseeing the bottom-up processes of creation in an instructional framework. Top-down processes can be foreseen, because they flow from preestablished consensual standards. Bottom-up processes are born of momentary consensus that emerge from the situation. For example, a counter-culture in the process of being ratified and standardized is an emergent political phenomenon specific to a field of action that cannot be reduced to dominant conceptual paradigms. Initially, its process is bottom-up. On the other hand, action poetry appears to emerge from a mixed process, because it incorporates some aspects of consensus in order to manifest itself. Would it be possible, then, to make its consensual aspects valid for instruction?

Since didactics are defined in terms of generalizable anticipation, they rest on consensual elements. To be integrated into didactics, action poetry would have to be articulated around a definitional consensus that would allow for the generalization of this type of action. Now, although action poetry is political in its representation of a conceptual minority, and, indeed, rests on minimal consensus, it also must incorporate bottom-up processes of formation and consist of original (non-consensual) components. The consensual, non-original elements of action poetry that can be articulated in didactics are the category-specific and paradigmatic elements that transpose not lived experience but representational features that authorize poetic expression. In practice, the problem is the following: Curriculum designers can never be certain that in lived experience their category-specific scaffolding will result in the intended effects. What may be possible is that a didactic design not built on the anticipatory organization of contents, but rather on motivational relations between content and the infinite possibilities of creation, could be redeveloped into personal strategies.

The Junction Point between the Arts and Education

The conceptual organizers specific to didactics, then, must simultaneously play the role of motivational organizers, by establishing links with students' lived experience. What is needed are indexical links. If didactic organizers are subject to the terms of a life action taken on as a personal project (Tochon, 1990), they become *didactive*. Didaction is thus located at the junction of the didactic and the pedagogical. It takes account of pedagogical variability and bases itself on creative, motivational elements that emerge from interactions.

The perspective of classical didactics is to develop a set of cognitive goals with a view to mastering the conceptual and assessable aspects of linguistic production. The didactive perspective, on the other hand, proceeds from a whole different concern. Working from the poststructuralist principle according to which every methodology is ideological (Galisson, 1985), it seeks to elicit the organization of linguistic action on the basis of motivating the individual to express his or her personal voice, to assume a political responsibility for change, and to do these things autonomously, with no further process of appraisal than that of satisfying the communicative goal. Thus the individual assumes his or her own ideology and, in a sense, expresses his or her microculture. The individual is empowered to speak. In this perspective, action is organized in an organic fashion and didactic organizers properly so called, those of the curriculum, develop on the basis of the action that unfolds.

In an analysis of the "authorized" expressions of the student Séverine Michellod (namely, her urban billboard) and those of Dalpé's fans (rock-poetry school performances), it will be observed that, irrespective of the instructional guidelines, in the structural sense of the term, the expressive gesture is itself the bearer of a sufficiently flagrant meaning for action to flow from it self-motivated. Idea is tied in with the various logics of action. Ideology, functioning as an engine, implies methodology; working from initial personal creative impulses, the teacher brings into play those organizational elements of the curriculum that are the most favorable to the development of knowledge in action. Examples like these lead one

to reflect on the place of the school and the choices that have led to the purging of the faintest move towards the political from school-based actions. It is true that the inherent danger of explicit politics, its anti-educational potential, is doctrinal manipulation. But measures can be taken to preserve autonomous decision-making and the expression of personal ideas through the choice of different possible actions and their methods of implementation. As has already been said, the politicization of constructive values -- survival values -- in a school context can be linked to a politics of the human that transcends concepts of right and left. It can be matched to a taxonomy of commitment through autonomous action. Whereas the taxonomy of affective goals devised by Krathwohl, Bloom, and Masia (1964) has proven dangerous when ideal goals are imposed on it, nevertheless the potential for harm in constructivist social involvement is reduced if the choice of positive action is left to the individual; in this manner didaction can be extended to the arts, to science, to social and philanthropic work, to environmentalism.

Arts and Esthetics as Social Intervention

The potential for considering the classroom situation from a didactive perspective requires a change in the ways we conceptualize intervention. Classically, intervention has been organized by a syntax. This syntactic perspective has prevailed in the formalization of certain didactic models whose structuralist dimension cannot be denied. In didactics, the context of intervention is understood as entailing a category-based division that allows one to proceed in stages. The rationale of didactics rests on the generalization of a set of instructional procedures. This generalization is based on decontextualizing principles of intervention so that they can be transferred to potential new situations. In contrast, didactics emerges not from a morphosyntax of generalized action, but rather from differential semantic elements subject to being actualized in individual pragmatic ways. Didaction is situated in the search for the most significant fields of action from the perspective of the microculture that emerges from "personal projects" brought together with an educational goal. School curricula form conceptual fields, which are adjusted after the fact to cultural and political initiatives that are most likely to attract autonomous

conceptual energies with a potential to be positively creative in a given situation.

In the field of arts and esthetics, *literaction* is a particular field in which literary and cultural action meld. This field is socially didactive. It is aimed at social intervention. Action poetry occurs within literaction, and literaction is not fully foreseeable. To some extent it slips out from under the didactic framework. Quite possibly it has a historic dimension that allows for *post hoc* detection of an introduction, a trigger event, a transformation, a development, and a conclusion; but all these emerge from a reconstitution. Didaction is cathartic and, within school-authorized zones, it produces the elements that lead to organizational rupture, allowing individuals to grasp that a legitimate part of their own motivation to live and express themselves can be made concrete in the here and now.

Thus, didaction is based as much on conceptual organizers indexed to the enacted curriculum as it is on disorganizers that have been polarized by the proximal zone of the freedom to learn, conceive, and create. These didactic disorganizers have been presented in a corpus of verbalizations, by 30 experienced teachers of French-language arts, of lesson plans (Tochon, 1991). The instructional disorganizer is an abstract element whose connection with task domains or work spaces must be created by the learner himself or herself. The disorganizer is a problem poser and prompts didactic suspension. It is an element from which it is neither certain nor required that the following element (the intended consequent element) will be reached. Disorganizers prompt both activation and transcendence of the didactic.

Contents are only of interest to didaction to the extent that they propel individual energies towards the building of a socially constructivist identity. Deconstruction of the paradoxes and contradictions inherent in the didactically planned action consists of an introspective move that supplements the stage of creative development. The intentionality that underlies the poem is alternately laid bare and then enacted through a becoming that is individual, then shared, and thus political. The contradictions of becoming are resolved in the creative action. The strategies

developed thus become individual and situational and correspond to only partial predetermination.

DIDACTIVE APPRAISAL IN CREATIVE ARTS

School-based necessity entails appraisal of actions and their results. Once the goal becomes didactive and no longer corresponds to the necessary preliminary, but rather to the *necessary post hoc*, what becomes of assessment? Well, it may be observed that nothing prevents the devising of a didactic contract (or consensus) as things unfold, which would set objectives for a project in process of being conducted. If the formula then proved to limit action excessively by making the venues for creativity too rigid, the contract or consensus could be based not on objectives but on *proximal challenges*, determined from proximity to proximity, as creation progressed. Challenges could be negotiated in order to match them with curricular items. Thus consensual components would underlie the original components of action. In a framework of this kind, the communication of assessment would come down to decoding its language.

But an epistemological reflection must nevertheless be conducted on the postmodern dimensions of assessment. For this purpose I am taking as a point of departure the analysis made by Louis-Marie Ouellette on the subject of interactive assessment. In the tradition of Bateson, Castoriadis, and Serre, Ouellette (1996) shows the role of the communicative (that is, of the contextual and the cultural) in formative assessment, given its essentially interactive aspect. According to Ouellette, the dynamics of knowledge are translated into the variation in transformations perceived in a bounded universe. These transformations affect either the immediate or the long term. Assessment can isolate elements for reflection elicited by observation and transfer them to a level where they can be articulated into virtual models of responses. This process allows for the model to transform immediate experience into a message about reality. The assessment proceeds to perform operations on knowledge by developing descriptive propositions about factual history and the direction it tends towards. Reflection for assessment purposes thus exceeds individual boundaries by entailing constant interaction between the

transformative period of existence of representations of the real and the space that molds them in line with local characteristics.

In this process, knowledge bears its own standard, that standard being the explication of the aim of the process. Assessment is experienced through statements that describe perceptions in line with explicitations linked to the context in which the experience unfolds (Ouellette, 1996). Assessment of this kind comes close to being research; such research is an expression of individual responsibility. By expressing his or her position in relation to the real, the individual articulates his or her representation of the real. Thus, conceptualized through the process of assessment, the real no longer exists only in the self. It *resides* in the relation between the individual and a collectivity, a movement of thought. Thus assessment of an object, by virtue of the fact that the observer is unavoidably situated in a field of observation, translates an unlimited succession of relationships.

If this postmodern conception of assessment is integrated into didaction, didactive assessment will then transform the object into a relationship and subject the discrete reality of the object to question. Through its very relationship with its reality, the object is transformed and undergoes a variation that corresponds to the search for meaning. By identifying his or her position on a trajectory, the creator who observes his or her creation is involved in a whole whose internal consistency communicates local knowledge. This local microculture is nourished by the representation of relations with the object, to the extent that the microculture reflects an organized image of the object and its development. Contents specific to the object flow from (as opposed to follow upon) successive approximations and reconstructions of the object, in the sense that they explicate reality and motivate the creative trajectory.

The cohesiveness of the creative context, then, no longer depends on a taxonomy of goals but rather on elucidation of the representations that motivates action. At the same time, these motives for action rise up as standards, in the sense that the standard can no longer be separated from the explicitation of action. Henceforth; the opposition between criterion-based and standard-based references in assessment has no reason for existence.

Standards proceed from successive adjustments of relations between the individual and the conceptual consistency he or she is constructing, deconstructing, and reconstructing, in the ceaselessly renewed search for a fit between the individual and the representation of the object of her or his action.

CREATION AS THE LOCUS OF *DIFFÉRANCE*

In this article, I defined the didactive perspective as postmodern. It situates esthetic education in the autonomous possibility of constructive emergence from the relation with others. In its artistic and discursive expressions, this connection is creative. It is partially but it eludes the representational exhaustiveness upon customary school evaluations rest. Evaluation becomes a didactive appraisal. Appraisal is the product and the process of creation or action, rather than its criterion-based anticipation. This position leads to a denunciation of the myth according to which it is possible to plan the representational course of others' learning. In contrast to this myth, didaction is a personal affair; it does not differ from the motivational possibilities of the individual as expressed in the learning process. Examples of didaction were provided from action poetry in the Francophone world: in Switzerland, Ontario, and the West Indies.

Because in didaction the organizational elements that initiate action are intrinsic to the individual in a pre-didactic stage, it would seem to be impossible to schematize their expression. Expression of an original relationship with action is conceived in context on the basis of the knowledge of those who intervene and materials that can be made use of once action is initiated. The only thing certain is that inactivity is not didactive. The virtual screen is ready to depict action. No diagram, no model, no system can fully anticipate didaction. Personal projects to some extent determine a post-systemic action. Creation escapes the logic of systems and recasts them with each new relationship with a representation of the task.

Is creation not the locus of *différance*, of the possible reorganization of frames of reference, of the autonomous emergence of proprioceptive idiosyncrasy? Can we tame creation in all its provocative nature, and didacticize it? Can we transpose it into a

concatenation of discrete units? Or rather, can we *didactivate* it? What is this didaction, and what value does it have (how do we assess it)? Can we, at last, create in education? But, if so, how can we forecast creation? How can we organize intrinsic motivation? In the *trans*-didactics of language, literaction recognizes the cry from the heart as an act of intelligence.

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Author's Notes

[1] I presented the debate around this issue and the experiences from French-speaking Switzerland and Northern Ontario in the journal, *Études de linguistique appliquée*, 93 (Tochon, 1994).

[2] The English reader should note that the sounds of "Si on" ("If we") are the same as those of "Scions" ("Let us saw") with the implicit metaphor of the jail bars alluding to freedom of speech, and to speaking in French while English is the language of the majority and the well-off.

WHAT SHOULD THE MUSIC EDUCATION PROFESSION EXPECT OF PHILOSOPHY?

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This paper advances the thesis that North American music education seriously underestimates the potential significance of philosophical inquiry to its instructional, curricular, and research efforts. The paper was originally delivered as an address to the AERA Music SIG, an audience of music educators and researchers. Its tone was deliberately casual and conversational: an effort to engage those present in friendly dialogue about a number of important issues while avoiding the stuffiness and remoteness often characteristic of philosophy. While minor modifications have been made in light of this journal's diverse readership, this paper has not been rewritten as an academic paper addressed to the entire arts education community. Nor do its points receive the detailed elaboration and development they might, had the purpose been to present a detailed analysis of each. What follows was a talk; it reads, for better or worse, like a talk. These caveats notwithstanding, I hope the substance of these remarks may prove interesting and relevant to educators and researchers beyond music, if for no other reason than for the light they shed on what one music education scholar with interests in philosophy takes to be important issues within that discipline. I am cognizant that most if not all the points and issues sketched here warrant more extensive explanation or elaboration than they receive, and look forward to the opportunity to address them in the detail they deserve on some future occasion.

Since the invitation to address the Music SIG closely follows the publication of my book *Philosophical Perspectives on Music*, I imagine the expectation may have been that I would take this opportunity to present or promote some aspect of that book. But at risk of disappointing you, I have other plans for this occasion. Those who have examined *Philosophical Perspectives* are probably aware that its concern is not music education but music philosophy, and in

particular the thorny issues of music's nature and value. On those issues, it surveys a rather broad range of competing, sometimes contradictory perspectives, without anointing any of them definitive, without designating one victorious. My decision to proceed in this manner was deliberate and strategic. On the one hand, I believe philosophical questions about music education should be informed by a solid foundation in music philosophy; and on the other (i.e., my disinclination to designate "the" correct perspective) I want to engage readers in the philosophical act of critical thought, rather than enacting it for them. It was my hope, to put it in a way whose meaning will become more fully apparent later, to introduce my subject in a way that was more educational than indoctrinative; more inquisitive than didactic; more oriented to intriguing questions and possibilities than to the provision of ultimate answers. Whether I succeeded or not is another question, but that is not for me to say and need not concern us here in any case.

What I plan to do here is explore with you some of what I deliberately excluded from my book: some of my philosophical convictions about what music is; what education is; what philosophy is; and why I think it might matter how and whether music educators engage in careful, systematic inquiry about such concerns. To the question I have posed -- "What should we in music education expect of philosophy?" -- my answer in a nutshell is "Far, far more than we have traditionally." But of course, that is not a very substantive response. What I propose to do more specifically is to undertake a brief (and somewhat irreverent) examination of what I take to be music education's implicit assumptions about philosophy -- what it is, and what its significance may be -- and to contrast those apparent assumptions with some of my strong convictions on the matter. Following that, I will attempt an all-too-cursory survey of what seem to me to be potentially fruitful issues for philosophical exploration in music -- with the intent both of recommending some interesting areas of investigation and of demonstrating the crucial importance of philosophical projects to musical instruction and research. I will resort to a moderately polemical tone at times,[1] for the last thing I want to do here is perpetuate the stereotype of philosophical inquiry as dry and dreary. If in my haste to cover some rather diverse terrain in a brief yet interesting way I defile what you feel is sacred ground,[2] please

accept my apologies in advance and allow at least the possibility that it may be this combination of brevity and avidity which is to blame and not any real differences between us.

PHILOSOPHY[3]

One useful way of characterizing music philosophy is as systematic inquiry into the nature and value of music: what music is and what its importance may be. Perhaps we can agree, then, that a useful way of approaching the question of our professional expectations of philosophy might be to ask, likewise, after its nature and value: What is philosophy? And of what conceivable use or importance is it to music education? And since I have indicated that we in North American music education ask far too little of it,[4] it will be useful to examine the alleged disparity between "what is" and "what might be." What kind of assumptions do our actions and orientations toward philosophy suggest? What do we really believe about philosophy, and its significance to music education?

There is quite a range of potential answers to that question, depending, among other things, upon whom "we" is taken to mean. The music education research community would probably respond one way; the curricula designed to train music teachers suggests another set of assumptions; and our general professional literature suggests yet another. Whatever their differences, researchers, curriculum designers, and practitioners in music education seem to share at least two beliefs about philosophy and its place. First, philosophical inquiry warrants but a marginal role in music education. And second, philosophical inquiry is the kind of undertaking most appropriately engaged in by the few to whom such propensities and predilections come naturally, the fruits of whose efforts can then be passed along to practitioner-consumers.

PHILOSOPHY WITHIN MUSIC EDUCATION'S RESEARCH COMMUNITY

To the research community, it appears that while philosophy is indeed a valid category or method of research, it is one whose contributions have little bearing on the issues and problems explored in research that is not itself avowedly "philosophical" (such

research clearly constituting the vast majority in music education). Accordingly, if one undertakes (say) empirical or "quantitative" research, one is not in the least concerned with philosophy. And unfortunately, the other alternative in this dualistic descriptive system -- "qualitative" research -- is equally uncomfortable with philosophy, insofar as qualitative paradigms seek to permit the given to speak for itself. To the extent such research seeks to avoid the distortions imposed by theoretical or conceptual bias, philosophy (conceived, note, as an intransigent body of belief) is something best avoided. Hence, philosophy has marginal relevance to either quantitative or qualitative research. If neither of our current research paradigms accommodate it, what are we to make of philosophy? One is inclined to infer that from current research perspectives in music education, philosophy's primary concern is the arcane and the impractical. It is, as one scholar has claimed, "a museum of perennial conundrums."[5] Few music educators engage in it, our major journals do not publish it,[6] and it plays a substantive role in informing very little of our research. From its incidence, then, we might infer that philosophy is inessential, of remote interest and dubious relevance to the music education research community.[7] Despite a professional research "imperative" that manifests itself in expectations that every Ph.D. student in music education become conversant in the techniques of experimental and, increasingly, qualitative research, philosophy barely registers within the research community. Where it is undertaken, it often focuses on arid issues, remote from the practical concerns of music teaching and learning.[8] And where it is studied, it is too often with the apparent intent of learning to recite the inspiring words and ideas of others -- a practice more closely aligned with advocacy than philosophy. Thus, we consume philosophy, and in rather modest doses. We neither engage in it nor do we produce it. Nor do we rely upon it to inform our research.[9] Philosophical fluency is an inessential and optional endeavor, with little to contribute to the professional goals implicit in music education's research imperative.

PHILOSOPHY IN THE MUSIC EDUCATION CURRICULUM

The "curricular answer" to our question, inferred, that is, from the way philosophy is taught (if and when it is) to prospective music teachers, is that philosophy consists of inspiring "truths" about music for acritical acquisition by students. The primary concern is the efficient transmission of ostensibly philosophical content, the dispensation of answers -- usually to questions no student has asked. Philosophy in the music education curriculum is largely coextensive with advocacy and, as such, is envisioned primarily as a weapon in the political arsenal designed to defend current practice. At the undergraduate level, it can be and often is covered in a few weeks, or even days.[10] And interestingly, no particular instructional expertise is generally deemed necessary to teach it.[11] In the North American music education curriculum, the presumed benefits of philosophical study seldom extend beyond the capacity to recite claims and slogans about music's importance,[12] ideas tailored to the defense of the status quo, not its potential transformation. Again, the emphasis is upon consumption rather than production, answers rather than questions. It is not so much an impetus as a substitute for thought.

To be sure, few of our professional publications fail to make at least passing reference to philosophy. But general conceptions of what philosophy is and does seem to revolve around the generation of stirring, reassuring accounts of what we do: what might be called philosophy as self- and professional-affirmation. And, perhaps inevitably, a corollary of this perspective is that solidarity and uniformity (at times, it seems, unanimity) are the hallmarks of successful, constructive philosophical inquiry. Disputes and disagreements are embarrassments, signs of professional weakness to be avoided at all costs. A strong profession is one that is philosophically united.[13]

WHY PHILOSOPHY?

Now, with understandings like these, there is little wonder philosophy figures so marginally in music education. The way we

have understood and taught it, philosophy surely deserves its current obscurity. Only -- and the point must be made emphatically -- this is not philosophy as I know it, engage in it, or attempt to teach it. Philosophy is no mere repository of intractable ideas. Although music philosophy and music education admittedly have their share of such ideas, surely their clarification and demystification should be a high priority for music educators. Nor is philosophy a substitute for thought, a bed all prepared in advance for us to rest upon. Not only do assumptions like these compromise our claims to professional status and our status as educators, they inadvertently commit us to what is more appropriately called ideology, doctrine, or dogma than philosophy. Nor is philosophy just a research method, one approach among many with little if any relevance to other kinds of research. In fact, I would venture to say that naïve and underdeveloped conceptual or theoretical frameworks are among the most conspicuous weaknesses in music education research -- a failing directly attributable to philosophical neglect. Nor is philosophy primarily concerned with advocacy and affirmation. It can inspire, to be sure, but it can disturb and threaten as well; and one might argue that there are, within music education's many untheorized practices, quite a few that would benefit from critical, even subversive scrutiny. Philosophy is not about pat answers but questions and issues. Its primary value to music education is not so much as an apologist for status quo, but as a catalyst for change and transformation. Philosophical disputes and disagreements are not signs of weakness, but signs of vitality.[14]

In the view being advanced here, philosophy's concern is with the fundamental questions and issues at the heart of music education, regardless of specialization.

Questions like: What is music? What is it good for? In what ways may it be bad? Is music indeed an "art"? If so, what are we to make of the world's myriad musical practices that make no claim to such status? And in what ways is music unique among the so-called "arts"? What is education (a profoundly important question about which, ironically, many of music education's philosophical endeavors have surprisingly little to say)? And what, then, is music *education* (as contrasted with *music* education)? Whose music is most deserving of our instructional efforts? Why? Is musical

education unconditionally good, or are there circumstances in which it is actually undesirable, even harmful? Or is musical instruction the kind of thing which, when done poorly or done wrong, has no adverse consequences?

I submit that philosophy's value to music educators is not concerned primarily with learning philosophies and philosophers. Its most important uses are what Harry Broudy designated "non-replicative:" like the quadratic equation, learned less for its explicit use in subsequent experience than for how it shapes and transforms our thinking. Philosophy's most fundamental value to the profession, in other words, lies in its potential (a potential that is profoundly dependent upon the way it is taught) to develop habits of mind that are philosophical in character, dispositions that are philosophical in nature. It is, like all education deserving of that designation, fundamentally concerned with the development of attitudes, values, and ultimately, of character. Among the habits that philosophical inquiry has the potential to impart are such crucial things as intellectual curiosity, energetic skepticism toward "common-sense" or conventional assumptions, impatience with unexamined belief, and inventive or imaginative speculation[15] -- attributes rich in their potential to vitalize and transform music education and research.

Before moving on, let me leave you with some provocative rhetorical questions to ponder in light of the claims advanced here: If my claims about philosophy are valid, what might its neglect say about our profession? Is the higher premium music education places on answer- and skill-transmission more characteristic of education, or of training (or even indoctrination)? What, if anything, does music education do to attract and retain people with dispositions and predilections like the ones I have suggested typify philosophy? Where in music education do we seek to transform current practice, taking the time to subject what we do to critical scrutiny and asking the kind of uncomfortable and irreverent questions that might serve as impetus to, or identify direction for change? How has music education responded to the intellectual revolutions that have occurred in the humanities in the past two decades (or, more bluntly, is music education even aware of them)? And, last, how might our research be different if it were more extensively informed by philosophical habits of mind?

I leave you to wrestle with these issues for yourselves. But let me reiterate my fundamental point: that music educators and music education should expect more from philosophical inquiry than we do at present and have in the past -- and for reasons that impinge on the very nature and viability of the profession.

PHILOSOPHICAL DEVELOPMENTS AND CONTROVERSIES

Let us leave the question of philosophy's nature and music education's apparent misconceptions about it, and turn our attention to some recent developments and controversies in philosophy of music and of music education: issues which not only interest and excite me, but have, I believe, far reaching implications both for music education research and the profession more broadly. They have such implications, I submit, because all-too-often we speak and conduct our research as if it were utterly self-evident what we mean by music: what we are teaching, talking about, researching. I hope my remarks may persuade some of you that it is not.

THE AESTHETIC RATIONALE

So-called aesthetic accounts of music and its value have attained quasi-religious status for many music educators. Accordingly, attempts to subject the "aesthetic" rationale for music education to critical scrutiny invariably become emotionally charged. The reasons for this, so far as I am able to discern, are essentially two: first, the term "aesthetic" has come for many to symbolize music's goodness and nobility, such that questioning its utility or validity is tantamount to stripping music of its integrity; and second, people bring to the term such a plethora of diverse and contradictory meanings that it is exceedingly difficult to avoid misunderstandings and miscommunication. My personal strategy for dealing with this situation has been to stop using the word for the most part, and I am convinced I speak, and reason, and am understood much more clearly as a result. I will, however, make a reluctant exception to my vow of silence here, because of my personal conviction that one of the more promising developments in

music philosophy is a precisely a broad-based shift away from accounts that construe musical experience as a subset of "aesthetic" experience. It is important to understand that the basis for my misgivings is philosophical, not personally or politically motivated, and that I attribute the fundamental flaws in that view as much to Baumgarten and Kant[16] as to any of our contemporaries in music education. Here is a brief inventory of the concerns that underlie my skepticism toward the notion. [17]

(1) I am uncomfortable with the tradition of philosophical idealism from which it arose and in which it remains rooted -- and in particular, that tradition's appeals to things absolute and universal (as opposed to things constructed, contingent, and above all, materially grounded).

(2) I am critical of its formalistic underpinnings which, even in so-called absolute expressionism,[18] narrowly restricts the range of "music" to perceptible pattern and what is given to the ear. This has the effect of reducing music to the conditions of its sounds, and of removing music from the social ecology that produces and sustains it (as Joseph Kerman[19] might have it).

(3) The aesthetic is concerned primarily with receptivity rather than productivity, with consumption rather than agency, which almost unavoidably and invariably implicates (albeit implicitly) the shortsighted view that appreciative listening is the quintessential mode of musical engagement. That, of course, is not the case. However, when the "aesthetic" constitutes one's point of departure in a music education philosophy, enormous amounts of conceptual energy must be expended explaining how one of the concept's central tenets (its concern with receptivity rather than productive engagement) is not also implicated.

(4) I have sincere reservations as a musician and music educator about what I see as its overemphasis upon presumed commonalties among "the arts," to the distinct detriment of our understanding of what may be unique to musical experience and hence musical education. In fact, I would venture to say that our understandings of the specifically musical have suffered significantly from our preoccupation with these putative similarities -- similarities that

are not inherent, I suggest, but relatively recent conceptual constructions.[20]

(5) I am very uncomfortable with the over-determined dichotomy between music's supposed insides and outsides: properties musical and extramusical, where the latter are regarded as musical contaminants and relegated to a slag heap implicitly (and sometimes explicitly) regarded as sub- or non-musical. To elaborate briefly, it seems to me that text and context are too widely regarded as mutually exclusive opposites, when in fact they relate to each other dialectically. I would argue that what constitutes text or context is negotiable, constructed, fluid. Thus, for instance, it is shortsighted to regard the social as a contextual envelope into which some "music-itself" (pure structured sound?) gets inserted. I believe, in other words, that many of our assumptions about what constitutes context and what constitutes "true music" are under-theorized, and simply inadequate. And this, to complete my brief inventory, leads to a profound neglect in music education theory and research of the social, moral, ethical, and political dimensions of music -- dimensions which, I submit, are no less constitutive of music than the syntactical sonorous patterns we have come to regard, conveniently, as music's "insides."

PLURALITY, CONTINGENCY, AND RELATIVITY

The second major challenge emerging in recent philosophical inquiry is that what we like to call music is not so much an "it" as a "them": music is a diverse constellation of human doings without common core or "essence" (an assertion that pertains directly to several of the points in the previous section). This suggests that many of the things we have been taught to regard as "inherently" or "essentially" musical may in fact be neither: that they are, rather, local and contingent; and that music is less like an apple than an artichoke -- consisting only of "leaves" without essence or core. In a sense, then, "music" names a specious whole. In Elliott's tripartite distinction between "music," "Music," and "MUSIC,"[21] MUSIC names a (useful but) potentially misleading explanatory fiction. The idea of "all musics everywhere, for all times" is a remarkable feat of human imagination but, I suspect, more than any of us ultimately can grasp: a quasi-Platonic Ideal. Nor is this a "merely academic" philosophical point, I urge; because likewise, music's

values are multiple and contingent. None is universal or automatic, in other words. And the upshot is that music (and therefore, music education) is not an unconditional "good." Music can have negative value; and often it presents highly complex blends of positive and negative value, as feminist scholars, among others, have drawn to our attention so vividly.[22] Indeed, I would go so far as to say that the more power for good we attribute to music, the more power for bad we must grant it as well: if it is misused, for instance, or mis-taught; or if music substantially different from that which is the basis for one's positive claim is employed. One thinks, for instance, of our apparent excitement over music's putative capacity to enhance spatiotemporal reasoning, and wonders whether, if there is indeed a "Mozart effect," there may also be a "Nine Inch Nails effect" which might diminish rather than enhance these capacities?[23] If music can enhance the mind and the imagination, it can trivialize them as well. I will not belabor this particular point, only suggest that a great many claims made for "music" are really claims made for a particular musical practice, executed in a particular way, and can be refuted or subverted by substituting another. It is important that educators and researchers subject to careful and critical scrutiny the particular musical practices (What music? Whose music?) which ground their claims and theories.

PRAXIAL-ISM?

One of the more interesting and important philosophical debates within music education in recent years centers on tensions between "aesthetic" and "praxial" accounts of music and music education.[24] I suspect that for some who are familiar with these debates, my declared skepticism toward "aesthetic" accounts of music may be taken as commitment to the praxial alternative. But I do not embrace the praxial view unconditionally, and it may be useful for me to help you understand why. I believe the praxial turn represents an important advance over the aesthetic rationale, for the very reasons outlined above.[25] But praxis remains, in my view, a "lens," a way of framing or orienting. Useful as it is, I wish to maintain that the philosophical terrain includes possibilities far more numerous than the territory staked out by the terms 'aesthetic' and the "praxial." Indeed, I am very much inclined to resist the assumptions on which quests for "ultimate" or "definitive" accounts are grounded. I would also like to caution against equating all the

positions advanced in Elliott's *Music Matters* (1995) with "the" praxial orientation. This is not to say that Elliott is wrong to characterize certain aspects of his work as praxial, but while much of what he advocates does stem from praxial convictions, not everything does. Take, for instance, his apparent conviction that while the aesthetic rationale gets everything wrong, the praxial gets everything right. The very concept of praxis, at least as I understand it, resists the notion that a single perspective can be absolute or definitive.

Another important example, I think, is what I refer to as Elliott's multicultural imperative: the conviction that "If MUSIC consists in a diversity of musical cultures, then MUSIC is inherently multicultural. And if MUSIC is inherently multicultural, then music education ought to be multicultural in essence" (207). Regardless of whether we endorse it or not, such an imperative does not follow from the concept of praxis: it requires, I believe, moral and ethical (which is to say, normative) grounding. In other words, the fact that many musics exist does not in itself establish that we should be teaching them, nor can it tell us which we should teach -- any more than the supposed existence of multiple intelligences establishes which should, given finite time and resources, be nurtured. Because it goes directly to my earlier claims about what philosophy is, please note that my intent in advancing criticisms like these is not to refute or reject the utility of praxial orientations, but to refine the way we understand them. Praxis is a very useful conceptual and theoretical tool, and tools are not the kind of thing one discards if they fail to serve all conceivable ends. By definition they serve certain purposes well, and others less so. That is why we have toolboxes.[26]

OUT WITH THE OLD?

Few influences upon music education's traditional philosophical accounts have been as deep or a pervasive as those of Susanne Langer and Leonard Meyer.[27] Their views have met with extensive criticisms in recent years, and I have made no secret of my reservations about their theories. More specifically, I find troubling the assumption that a single coherent theory of music's affective significance can be forged from views advanced by Langer (for whom music's significance had to do with feelings symbolized,

rather than felt) and Meyer (in whose views music's significance had to do with the arousal of expectation and attendant feeling). However, I think we need to resist the temptation to treat obvious errors in their respective theories as grounds for their total rejection. The likelihood that such great minds were wholly misguided and got everything completely wrong is exceedingly remote. Accordingly, we would be as wrong to reject their views out of hand as we have been in accepting them without criticism. In fact, despite my disagreement with many of the particulars of their respective accounts I am increasingly persuaded that certain of their intuitions were basically sound. With Meyer, for instance, I think we can agree that structure is crucial, although he was probably mistaken in his assumption that syntax exhausts structure (for surely, such fundamental sonic features as timbre, texture, and gesture are structures). And although I think Langer was wrong to construe music as a symbol, her belief in its semiological significance seems to me valid. She was quite mistaken, I think, in her belief that music is a vehicle for conceiving some preexistent reality that otherwise eludes us but not in her view, often more implicit than explicit, that music is a vehicle for reality construction – or world-making, as Goodman would have it.[28] And the worlds or realities we build with musics do have fundamentally to do with feeling, albeit in ways neither Langer nor Meyer articulated with clarity. Music is neither symbol nor stimulus *per se*, but it is semiological -- and in ways quite unlike those delineated by contemporary semiological theorists who take language rather than music as their point of departure. Exactly how that maps onto Langer's and Meyer's divergent accounts of music and feeling I cannot elaborate here, but my next points may offer a few hints.

MUSIC AS EMBODIED, CORPOREAL EXPERIENCE

If our accounts of music's unique semiological potency are to be adequately understood, our accounts of music, its value, and its meaning must reserve a central place for sound, and for the concrete ways sonorous experience is bodily mediated (I think in particular of such phenomenal attributes as timbre, groove, texture, and touch -- the ways music engages the body, in contrast to the abstract formal/syntactic features that have long preoccupied our philosophical attention).[29] Our accounts of musical cognition are,

largely because of such preoccupations, curiously disembodied. What troubles me about that is that to my way of thinking and in my experience, music is an inextricably bodily fact: it is uniquely corporeal or somatic.[30] The body is utterly foundational, I submit, to such crucial musical entities as gesture, movement, modulation, and even in- or out-of-tuneness. These are bodily achievements, bodily facts, not mere associations or intellectual judgments. Corporeal schemata are what make musical experience possible in the first place: No body, no music. And I submit, further, that the body is hard-wired for sound in fundamentally important ways: Sound has, as Shepherd and Wicke put it,[31] a "technology of articulation," a unique capacity to grip the body, which is crucial to music's affective and semiological power. If this is true, perhaps we can agree that sound, *music's material ground*, is a universally corporeal fact, even as we insist upon the constructed and contingent nature of musical meanings (that is, musical meanings are negotiable, but because of their sonorous/bodily foundation, not infinitely so). I believe that we have at our disposal some remarkable theoretical tools of which music and music education researchers should avail themselves, tools that are richly suggestive of the mechanism mediating body, mind, sound, and music, and that promise significant refinements to the ways we understand music and music cognition. I can do no more than point in their direction here, but among those whose work I have in mind are Mark Johnson, George Lakoff, and Antonio Damasio.[32]

MUSIC AS SOCIALLY CONSTITUTED

I alluded earlier to music as a socially constituted phenomenon. This is, I submit, no casual observation, an aside which, once acknowledged, permits us to proceed in pretty much business-as-usual fashion. It is, rather, an insight that requires radical and extensive revision of our understanding of what music is and what it encompasses. As I asserted earlier, the social is not a mere contextual envelope into which a "music-itself'" somehow gets inserted. The social, then, is not an optional, extramusical dimension but an inextricable part of music's significance. Its social condition, however, does not mean that music merely "expresses" or is determined by the social; only that there is a range of sociality that is properly musical and can neither be reduced to other forms

of sociality nor dispensed with in our accounts of music. In this view, it is as misguided to reduce music to (nothing-but) the social as it is treat it, as we are all-too-fond of doing, as a kind of interplay between two hermetic autonomies: a musical "object" and individual ("subjective") awareness. And all this is significant in that, since identity and selfhood are also socially constituted, it paves the way for the important recognition that music is a crucial part of the machinery by which both individual ("I") and collective ("we") identities are created and sustained -- situating music, in effect, at the very nexus among sound, sociality, and identity.[33]

And this, in turn, paves the way for what might be called a performative account of music and music's significance: one in which music must be regarded as a "doing" that invariably constitutes a "being." Musical doings, in this view, are ritual enactments of identity -- or perhaps more accurately, of ways of being. This may sound similar to the position Elliott advances in *Music Matters* to the effect that music or musical "flow" begets self-knowledge. However, the claim to self-knowledge is more modest than what I have in mind, in several important senses. First, because the "self" is not unitary, centered, or singular (such that music is more appropriately regarded as the exploration of multiple modes of subjectivity -- "selves" -- knowledge might be a better term). Second, "selves" are not so much discovered as created, and recreated. And third, "selves" are socially constituted -- in relation to "others." We are what we do, and do repeatedly; and in music we are always "doing" more than just "the music." What I find stirring in this idea is the potential re-infusion into music of individual and collective identity construction, and along with these, issues moral, ethical, and political. The potential of such accounts to free music from the hermetically insular realm to which our philosophies have long confined it, to drag music off its pedestal and into the real world where people live, breathe, struggle, feel, and imagine, is not only remarkable from a philosophical perspective, but from research and pedagogical perspectives as well. For it forces attention to such crucial questions as: What kind of selves? What kind of societies our musical endeavors create?

EDUCATION

One final, brief point rounds out this presentation by circling back to the beginning. Correct though we have been to insist that philosophy of music education take its lead from the nature and value of music (however shortsighted our assumptions in that regard), we have been far too quick to gloss over the nature of education as if what that entails were self-evident. An adequate exploration of the issues implicated here would constitute a presentation in itself (as would any of these points), but I want to assert that much of what we engage in under the rubric of music education might be described more accurately as training. I would urge, therefore, that we submit the "education" part of the equation to the same critical scrutiny I have been urging our understanding of "music" requires. And although I will honor my commitment to brevity and elaborate no further, let me suggest that my earlier comments about the nature of philosophical inquiry and its value to the music education profession hint strongly at the directions in which I think such an effort should take us.

CLOSING REMARKS

I am not certain how to summarize something as wide-ranging as these remarks have been, so instead I will reiterate a few of the points I would most like you, as arts educators and arts education researchers, to ponder:

Music is a unique and tremendously potent semiological vehicle for the constructions of worlds, selves, communities. For practitioners, this constitutes an important reminder of the moral and ethical significance of what we do, the choices and decisions we make. For researchers it underscores the importance of music's social ecology to an adequate understanding of what music education is, why it succeeds or fails, and what its broader educational significance may be.

Among music's most distinctive features is its origin in sound and sonorous experience. For practitioners and advocates, this serves to remind that whatever music's family resemblances to the other arts, it is music's origins in sound and the way we are hard-

wired for that which make music distinctive. For researchers in music education it may serve to remind us to attend to the ways instructional arrangements capitalize on (or neglect) what may be music's most potent feature.

Our accounts of music and its significance need to reserve a place of prominence for the body, for sound, for people, -- and the unique ways these are implicated in musical experience. It is important that we recognize body, sound, and sociality are each integral to musical experience, each contributing profoundly to music's unique nature I have characterized elsewhere as a "somatic, here-and-now semantic."[34]

We need a much stronger presence for philosophy in music education and music education research, and much more rigorous expectations for philosophical endeavors where these are present.

There is a pressing need for strong alliances and interchanges between philosophy and the community of music education researchers. We have a great deal to learn from each other. Researchers who eschew philosophical grounding and philosophers who ignore the empirical are equally on thin ice.

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Author's Notes

[1] One of the unfortunate casualties of translating these remarks from face-to-face to written format is the tone in which they were delivered and, one hopes, received. In particular, the written version appears rather more dogmatic than was the talk, modulated as the latter was with inflections and "nonverbals."

[2] I have in mind here primarily (though not exclusively) the reservations I later express about construing music education as "aesthetic education." So intimately have the two become linked in the minds of many that they are virtually synonymous, and to question the aesthetic rationale for music education comes precipitously close to denying music education's raison d'être.

[3] It may be objected, and fairly, I concede, that my claims about philosophy's potential relevance to the profession (in virtue, for instance, of its detailed analyses of concepts and assumptions) are to some degree at odds with the tactic I employ in this presentation. I am well aware of the important distinction between philosophy and rhetoric, and hope I have demonstrated elsewhere my capacity to engage in the former. I do not claim to engage in philosophy here but to advocate for it.

[4] Please note that I make this allegation only and specifically with reference to music education in North America. Whether the situation is similar in other areas of arts education I leave for others to say. Similarly, I am aware of music instructional programs in which genuine philosophical inquiry plays a crucial and integral role. They are, however, far from the norm in the United States or Canada.

[5] Robert Dixon, in The Baumgarten Corruption, p. 13.

[6] In fairness, there does exist a dedicated philosophy journal in music education. Prior to (and indeed, since) the creation of Philosophy of Music Education Review, however, the incidence of philosophical articles in music education journals was marginal at best. And philosophical content in the Journal for Research in Music Education is conspicuously absent. A less-than-flattering interpretation of these facts might be that philosophy is not regarded as bona fide "research" and has little if any relevance to the concerns of genuine research. And one of the potential disadvantages of having a dedicated philosophical journal, its many advantages notwithstanding, is that as it becomes the "appropriate" place for philosophical discussion, those who do not consider that philosophy has relevance for them need not encounter it at all: philosophy is effectively quarantined.

[7] Since this is not the case in other areas of art education (or am I mistaken?) and certainly not the case in educational research more broadly, one wonders: Why music education? What is it about the nature of the discipline as it has evolved and come to define itself that disposes such a state of affairs?

[8] Obviously, this remark is intended somewhat facetiously and is not a view I hold.

[9] This despite the fact that (a) the articulation of a problem, (b) critical review of the literature, and (c) the development of a conceptual framework -- each fundamental to the rigor of much current research -- would benefit significantly from the analytical and conceptual skills at the heart of philosophical inquiry.

[10] To this generalization there are no doubt notable exceptions. However, I suspect it could be easily documented that actual courses devoted to music and music education philosophy are exceedingly rare in North American undergraduate music education curricula, which tend to focus around questions of "how to" rather than "whether" or "what".

[11] If this claim seems irresponsible, consider the fact that philosophical expertise is seldom stipulated in music education position advertisements at the postsecondary level. It emphatically is not my intent to demean those who teach music education philosophy, whose ranks include many who are extraordinarily effective at what they do. Rather, it is to point to the tendency to neglect philosophy and philosophical skills as explicit curricular considerations, and, further, to "lump" them together with a host of other putatively "non-practical" and loosely related considerations under the rubric of music education "foundations."

[12] Its putative status as "an intelligence," for instance, or as a vehicle for conception of the "patterns of human sentience;" or as a means of developing "aesthetic sensitivity." My quarrel here is not about the validity of any of these claims (though criticisms could certainly be mounted and, I believe, sustained), but rather about a failure to subject them to the kind of rigorous critical scrutiny that they deserve, without which they serve chiefly to serve as apologia for current instructional practices -- a function more political than philosophical in character.

[13] This, despite the fact that philosophers are resolute individualists, and seldom in uniform agreement on anything. Support for my claim that philosophical unity is often presumed crucial to professional strength could be garnered from a number of sources, but rather than finger-pointing, permit me to proffer as evidence a widespread tendency to speak of the professional need for "a" philosophy of music education -- as opposed, I submit, to a professional need for philosophical inquiry and philosophical habits of mind that might manifest themselves in a diverse array of philosophical perspectives.

[14] One of the important lessons we in the music education scholarly community need to learn better is how to debate our philosophical differences rigorously, yet in ways that keep us situated in an ethical space-between (a phrase I owe to Geraldine Finn). The temptation to portray opposing views as winners and losers, wholly right or wholly wrong, does not serve us well. What I suggest as an alternative is an approach to philosophy as praxis -- action guided by phronesis, an ethic devoted to right action in a domain where "right" and "wrong" are relative, contingent, matters of consensus.

[15] I have elaborated on many of these points in an article published in the *Bulletin of the Council for Research in Music Education*, listed in the references which appear below.

[16] Alexander Baumgarten first used the term "aesthetic" in 1750 to describe a "lower" sense-based kind of cognitive activity possessing some, but not all, the essential characteristics of knowledge. But his use of the term in a discourse on "taste," loosely synonymous with "preference," amounts to a corruption of the original Greek word for "sensible," argues Dixon in his fascinating book, *The Baumgarten Corruption*. It is to Immanuel Kant (and his *Critique of Judgment)*, however, that we owe many of the most durable and perplexing notions of what the aesthetic experience entails. I outline Kant's ideas in *Philosophical Perspectives* (74-91). Dixon's book also offers a useful account of Kant's "aesthetic judgment."

[17] I am cognizant that this cursory list may seem puzzling to arts educators outside the field of music since, after all, an adequate treatment of the issues listed here

would require an extensive paper in itself. Current circumstances in music education, however, are such that criticisms of the idea of the aesthetic are mistakenly construed as criticisms of individuals in the profession who have attempted to found a professional philosophy upon so-called aesthetic ideals. Part of my intent here, then, is to show that there are substantive philosophical reasons for what might seem mere personal predilections to those not conversant in philosophy.

[18] A term coined by Leonard Meyer in his *Emotion and Meaning in Music* and widely known among music educators for its claim that musical expression of a particular kind or range is not extramusical but rather intramusical (or in Meyer's terminology, "absolute"). The aspect of the theory to which I allude here is its contention that felt or affective responses to formal or syntactical elements constitute a range of emotional experience which is properly musical. I explore Meyer's views in *Philosophical Perspectives* (166-188).

[19] In *Contemplating Music*, Kerman makes this memorable statement: "Music's autonomous structure is only one of many elements that contribute to its import. Along with preoccupation with structure goes the neglect of...everything else that makes music affective, moving, emotional, expressive. By removing the bare score from its context in order to examine it as an autonomous organism, the analyst removes that organism from the ecology that sustains it" (p.73).

[20] The idea that the so-called arts are each doing the same thing in their own distinctive ways, and that this "same thing" stands in opposition to what the "sciences" do, is a relatively recent phenomenon. That is to say, it was the advent of the modern concept of science that led to the idea that the putative similarities among the arts are more salient than their differences. Part of what led to the perceived unity of "the arts," in other words, was the advent of a scientific domain to which they stand opposed.

[21] In his book, *Music Matters*, Elliott uses "music" to designate particular sound events, "Music" to designate a musical practice, and "MUSIC" to designate the whole of music -- a diverse human practice, as he describes it (pp. 44-45).

[22] I survey a few of these views in the final chapter of my book.

[23] The phrase, the "Mozart effect," coined by Alfred Tomatis, achieved notoriety through the research of Frances Rauscher and colleagues at University of California, Irvine. Rauscher's findings have been widely misunderstood and misrepresented as establishing that music makes people smarter, or, more narrowly, that "classical" music (because of its structural and syntactical refinement) can enhance spatial IQ. This is hardly the place to engage in a responsible debate about the merits of the research, whose findings have more recently been challenged. Suffice it to say, within the context of the present discussion of plurality, that music is not a one-size-fits-all affair (different people respond very differently, even to Mozart), and different musics (indeed, even different recordings of Mozart!) have decidedly different effects upon people. I do not wish to imply that these points are inconsistent with Rauscher's assumptions. I refer to *Nine Inch Nails* simply because their "industrial" music seems a reasonably apt choice for a music diametrically opposite Mozart's in many respects (www.9inchnails.com/index.html).

[24] These debates have polarized the music education philosophy community to some extent, unfortunately in my estimation ("unfortunate" not in the sense that praxis-based philosophy has been destructive, but rather that the philosophical community seems to have had only mixed success examining the difficult and important issues entailed exclusively on their merits). Elliott's *Music Matters* mounts a vigorous defense of praxial orientations to music. A very useful exposition can be found Tom Regelski's "The Aristotelian Bases of Praxis for Music and Music Education as Praxis." My effort to sort out the idea can be found in "The Limits and Grounds of Musical Praxialism."

[25] That is, it is not rooted in timeless universals; it has the potential to restore music's social, political, moral, and ethical dimensions; and it allows for the dynamic plurality of music.

[26] One (anonymous) prepublication reviewer offered the following criticism of my cursory laundry list of philosophical issues: Rather than exposing each to fleeting and all-too-hasty criticism, "far better to open the tool box and examine each tool individually, asking: What is this tool? What do we need it for? Why? Does it serve our purpose? Why or why not? What is missing from the toolbox? What might be included?" I find this very insightful advice, even though I was unable to act upon it in this context.

[27] The list of important work by these scholars is much to long for citation here, and in any case is well-known to the music education community. *Philosophical Perspectives* explores Langer's work on pages 202-224 and Meyer's on pages 166-193.

[28] *Philosophical Perspectives* examines Nelson Goodman's ideas, pages 224-238. His title, *Ways of Worldmaking*, is what I refer to here. Goodman's nominalistic convictions extensively inform his Languages of Art as well.

[29] I suspect scholars in arts other than music might be surprised at the extent to our philosophical work neglects music's sonorous character.

[30] In a recent paper prepared for the May Day Group, I characterize music as a "somatic semantic." Music educators will be familiar with the important pioneering work of E. Jaques-Dalcroze on the connections between musical understanding and the body *(Rhythm, Music and Education)*. I want to urge here, however, that the body's complicity in music extends well beyond the rhythmic sense, and that these facts are crucial to our research in music cognition.

[31] John Shepherd and Peter Wicke, *Music and Cultural Theory*.

[32] None of whom addresses music directly.

[33] Eleanor Stubley presents a vivid account of certain aspects of what I have in mind in her "Being in the Body, Being in the Sound: A Tale of Modulating Identities and Lost Potential."

[34] W. Bowman, "A Somatic, 'Here and Now' Semantic: Music, Body, Self."

The Semiotics of ART and BODY in Visual Culture

This collection of short papers focuses on the body as a signifying force within visual culture. Semiotic and art education conceptual tools have allowed us to attempt answers to the following questions: How do we know what we know? Through which filters do we understand? And, especially, what codes do we use to make sense of the world around us? In this fifth year of collaboration, we chose to focus on the body as a sign, object, and interpretant of visual culture because we believe that as embodied creatures we know, understand, and make sense not only through our minds, but through our bodies. How does this belief affect our practices as educators and as artists? How does embodiment affect our students' participation in visual culture and educational culture?

INTRODUCTION

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Our bodies have incomparable significance in the ways in which we perceive our world. Perception, especially visual perception, is at the heart of this multifaceted paper. The educators who have collaborated to focus on the Semiotics of ART and BODY in Visual Culture have addressed diverse components of body, visual culture, and semiotic awareness in each of the elements of this collage of short papers. Underlying each investigation are the following questions: How do we know what we know? Through which filters do we understand? And, especially, what codes do we use to make sense of the world around us?

For the past several years a group of arts educators have investigated components of our praxis, practice, and paradigmatic structures within the context of semiotics and the arts. In most of our investigations of art and semiotics, we have been unable to disentangle our personal from our professional lives and insights and our own insights from one another's. We have become what Charles S. Pearce calls a community of inquiry (Weiner, 1958, p. 83).

However, in some ways we are not following Pearce's path directly. By collapsing the distinctions between the personal and professional and by electing to tackle a topic from diverse perspectives, we are weaving a postmodern spider's web. We are not working to arrive at one scientific answer to a conditionalized problem stated in time-free, space-free terms. Rather, we are working to illuminate the complexity of issues of visual culture, pedagogy, and arts education.

This year, we chose to focus on the body as a sign, object, and interpretant of visual culture. As embodied creatures we know, understand, and make sense not only through our minds, but through our bodies. How does an awareness of embodiment shape our practices as educators, artists, and as participants in the aesthetic game? How does embodiment affect our students' participation in visual culture and educational culture?

We have come to the questions from our respective conceptual, personal, and embodied spaces and have answered the questions from a variety of angles and through varied lenses. The focus of each of these short papers overlaps with one another in some subtle and some dramatic ways. My own and Irwin's explorations led us to question the temporal development of our embodied selves, while both Irwin and Spina question the embodiment of the pedagogue. Duncum considers representations of children; both Irwin and I revisit our younger selves. Kantner explores the essences of embodiment; Diket reflects on the absence of the body as an absent signifier within the context of e-mail exchanges. Wyrick gives us an insight into body (performance) art, and Jeffers explores the performances of necks.

The overlaps and divergences of our explorations invite further conversation and discussion. Diket (e-mail, August 1999) suggests that Sternberg's (1990) four stages of knowledge domain development can help us understand our collaborative research. His stages (1) show interest in articulating a question; (2) attempt setting paradigms; (3) prioritize paradigms and develop intensely; and (4) initiate new searches for answers to unanswered questions. In the early stages of the development of a domain the knowledge, the active search for paradigms energizes a field, and at the fourth stage a field is characterized by "frustration with inconsistencies

in experimental results and with the inability of the going paradigm(s) to answer the questions [researchers] really want to answer." The fourth stage leads to a renewal cycle, returning again to stage one inquiry. Diket suggests that currently our collaborative community is in transition from stage two to three. I am not sure that I would agree with her because I'm not sure that we are a knowledge domain. However, the continuing conversation assures us that the discussion will continue....

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The Semiotics of Children's Bodies as Found in Popular Media

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Feldman (1972) long ago exhorted art educators to examine the big fat themes of art, including childhood. Since my students are pre- and in-service elementary teachers, the theme is particularly apt. Through semiotic studies of visual representations of childhood, they come to reconsider their habitual and institutional ways of relating to children as adults, particularly as teachers and parents. These studies also offer these preservice teachers material through with which, in the classroom, they can seek out children's views about how adults represent them visually.

Childhood has only recently become a major topic of consideration among sociologists (James & Prout, 1990). Having made the distinction between the natural entity of children and the historically determined and socially constructed nature of the

concept of childhood, it is a small step to see how regimes of constraint impact on the bodies of children and how such regimes echo prevailing social attitudes and values.

In working with my students I find it instructive to start by comparing the clothes children wear today with those from previous centuries. We find, for example, that children from the 17th century wore adult clothes because they were seen as miniature adults (Schorsh, 1985). Even toddlers were made to pose standing stiffly, dressed in adult clothes, and wearing solemn faces, as if they already bore the responsibility they would as adults. Thesee pictures are also, however, evidence of totally opposed views about children's natures. Seen on the one hand as inherently wicked, children were equally seen as totally innocent: to be "altogether inclined to evil" but also to "be changed and become good ... by education" (cited in Illick, 1974). The children are thus pictured with symbolic attributes of innocence - flowers, tamed animals and lambs - yet their faces and bodies suggest the effect of strict regulation.

Such images form useful contrasts with images of children today who are dressed as adults, whether appearing in child beauty pageants or in *Studio Bambini*, the fashion magazine for children. The contrast raises the question for my students: What is happening to childhood? It is not a surprising question since the blurring of the boundaries between childhood and adulthood is now a prime concern to sociologists (Jenks, 1996) and cultural commentators (Postman, 1982). If for a century and more the distinction was primarily based on knowledge or lack of knowledge of violence and sex, mass media, now particularly the Internet, is weakening that distinction. Mass media visual representations of children reflect and contribute to this blurring (Holland, 1992). The child/adult binary opposition is thus useful for reading images of children. I ask my students to consider in what ways children are shown as children and to what extent adult, and what do they mean by either? The issue is especially striking with images of children accused of violent crimes (Duncum, 1998). When, for example, my students examine a picture of 11-year Andrew Golden, who helped kill six people, five classmates and his teacher, in Johnsboro in March 1998, what do they see? Golden is shown

demonstrating a stance with a pistol. He is wearing a T shirt and a baseball cap, and the gun he holds seems far too large for his small frame.

In what respect is Andrew Golden an adult? In what respect is he a child? In what ways, too, do the articles in news media about child perpetrators of crime reinforce the huge disparity between their crimes and what we still take to be quintessential childlike behavior and appearance? Many pictures of children raise serious moral dilemmas. Holland (1992) points out that pictures of physically abused children rarely show the children's faces. They are tightly framed to show only the burns or the bruises, and we are thereby asked to adopt a clinical position rather than deal with the trauma done to the child's psyche. But should we show the faces and thereby strip the children further of their dignity, and for what? Would it serve only for our "infotainment?" The same questions arise with images of starving children in parts of the world experiencing famine. Should the camera seek out their haunted faces in an attempt to illicit sympathy (or pathos) or turn discreetly elsewhere and leave them to suffer and die without our presumably unwanted intrusion? Why do children who have been brutalized in our society usually have their anonymity preserved, while the faces of suffering children from less affluent regions of the world turn up regularly on the nightly news? Why is one child afforded anonymity and the other not? What are we to make of the many images of highly aesthetic children that now appear on postcards, calendars, date books, and posters (Duncum, 1997)?

Anne Geddes' work is especially well known and beloved by many people, including my students. Typical of her work is a naked, deliriously happy baby rolling about amidst a bed of pink roses. Newborns sleep in pea pods, and a naked newborn sleeps atop a huge, orange pumpkin. Her superreal style highlights the palpability of the children's flesh and the physicality of their settings. The-children-are-cute is the dominant reading; yet, as Holland (1992) points out, cuteness is the acceptable play on knowingness. Geddes' work is as much concerned with constraint as freedom. I lead my students through a semiotic analysis where we seek contrasts between signs of freedom and signs of restriction. Students soon see that a number of strategies are used to constrain

the children, most interestingly the way in which space is assigned. Placing children in geranium pots assigns each to a very restricted place. The children peek above their pots, unable to move further. Equally constrained are the newborns who lie curled up in fruit bowls or tucked up in pea pods. Where babies are lined up in a row, each baby is assigned a space in a strictly predetermined relation to each other. In the image where a newborn sleeps atop a huge pumpkin, the infant is unable to move safely without adult intervention, and this applies equally to the many other children who are placed high on pedestals. In each case the children are subject to regimes of spatial confinement. Geddes' best known motif, the geranium pot, appears as a metaphor simultaneously for Never Neverland innocence and societal control. It is a contradiction that is at the heart of current social attitudes towards children (Jenks, 1996), the contradiction of offering freedom while keeping them always under surveillance. The need for vigilant surveillance is highlighted in pursing the darker themes of the photographs of naked children by the like of Sally Mann (1992) and Jock Sturges (1991). These images immediately raise the question of an erotic gaze, and the old structuralist dichotomy of nature/culture comes into play. Are the children, as apologists for these images often claim, natural? What is natural about childhood? Is it our gaze that is problematic and not the photographs? Conscious as never before of child pornography and child abuse, do we see evil where only innocence exists?

A reading of contemporary images of children, particularly when contextualized with historical images, leads students to a better understanding of how their views of childhood are in part constructed by visual images, which are often as highly subtle as they are contradictory.

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Facing Oneself: An Embodied Pedagogy

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As an artist, as a teacher, as a scholar, and as a woman, I wish to encourage my students to experiment with practices that draw out embodied experiences. In doing this, I must face myself, encouraging myself to experiment with practices that evoke my own embodied experiences. I imagine a curriculum of the academy and schooling, of learning, that returns us to the sites of our bodies, to our emotional lives as we come to understand the world deeply.

As Rishma Dunlop (1998, p. 121) says, "I acknowledge the constructedness of our stories. As I construct my own narrative, the moments stopped are lifted from multiple lives, enacted in the roles of woman: mother, lover, wife, daughter, sister, friend and

teacher/scholar.... I turn to the body, to my woman's body ... as the site of passion, of richness, of significance and of understanding, as I struggle to make sense of educational experience and teaching life."

As I return to my body and face myself as a learner and as a teacher, I feel the pull of unquestioned teaching which seeks action for its own sake. Children in today's classrooms have virtually no time to simply dream, wait, think, ponder, or learn to be still. There is so little opportunity to find one's original face, because every space is seen to require some sort of instructional intervention.... pedagogy is too often precisely an act of defacement, for both teachers and students, as they struggle mercilessly to fit themselves into codes and agendas that maim and scar the soul (Smith, 1997, p. 277).

Though teachers are well intentioned, it is the busyness of our days that gets in the way of self-understanding. Sometimes going back to our childhood memories of our bodies puts us in touch with our selves when we trusted the world and learned from it. One of my fondest memories is of sunny summer afternoons when my best friend, Betsy, and I would wander through the grain fields. Betsy was part St. Bernard and part Collie. She and I grew up together. The two of us would head out behind the farmyard into the grain fields that encircled our lives. As we walked and walked through the flowing paths of wheat, I remember feeling each shaft of wheat scratching at one leg while Betsy's fur and wagging tail would stroke my other leg. I remember how the thickly planted fields of wheat seemed to go on forever, like oceans of green or yellow swaying to the rhythm of the wind. Walking in silence and parting the rows of grain momentarily, Betsy and I (together hardly taller than the grain) would slip through, pretending to go unnoticed. Dreaming great thoughts, imagining new ideas, creating incredible stories, those were days in which I knew my soul through my body. I walked, I felt my stories, I created my futures, I experienced my feelings.

On other occasions I remember walking sometimes alone, and sometimes with Betsy, down the country gravel road, taking in the immense prairie sky. I was conscious of the crisp air, the sounds of life along the roadside: crickets, frogs, garter snakes, grasshoppers, gophers and other creatures living their lives seemingly without regard for me. I felt my body in relation to them, to the sun, to the air, to the wind rushing toward me. Living

in the Chinook belt, I watched warm winds rush across the horizon chasing the day and the cold weather away. I also remember days when I would escape to my walks after rain showers. The prairie seemed to come alive: the grasses stood taller, the colors became brighter, the sounds more alive. So many living things found celebration in the heavens' nectar. I noticed the cycles of life. Rainbows arching overhead taught me to metaphorically understand that with all suffering comes resolution, understanding, and compassion.

As I reflect on this narrative of my experience I face myself and realize that I did not have these experiences, they are my experiences. These stories of living are written on my body, and I feel them yet today within my body as I write about the aesthetics and the thoughtfulness embodied in the experience.

As a teacher I am faced with these bodily recollections, not only because I am fond of what I learned on those journeys, but because I remember how I taught myself how to understand that world by accepting the silence of the journey. Smith talks about finding teachers who are awake -- in other words, those who have faced themselves. In the presence of such an individual, one feels seen, deeply, and unconditionally accepted. If a teacher hasn't faced himself or herself, then the experience might be like looking in a mirror for the first time, only to be horrified. We are left with our own ignorance and a deep desire to change. It is in stillness that we allow ourselves to face ourselves. It is in stillness that it becomes possible to appreciate the sounds we have taken-for-granted in new ways. It is in stillness that we can envision new ways of being in relationship with others. It is in stillness that we can begin to understand that in any pedagogical moment, it is an openness to complexity that allows us to enter into the experiences of our students. At that moment we are experiencing the beginnings of an embodied pedagogy.

Facing ourselves is significant to becoming an awake teacher. However, facing ourselves is not just about knowing who we are and who we are not, it is also about allowing the experience of facing ourselves to transform us. Self-transformation is a difficult challenge. It means releasing layers of illusions that have until now created one's identity. If one wants to be a teacher who is truly awake, one faces one's ignorance and transforms oneself. "To

find one's original face as a teacher means to stand before one's students as the embodiment of true liberty, known everywhere by its mark of deep humor, which arises from the awareness that at the heart of life is a contradiction. To find myself I have to lose myself" (Smith, 1997, pp. 277-278).

To teachers and students whose lives are filled to overflowing with tasks, assignments, and standards of practice, the idea of going into silence to gain self-understanding before transforming oneself might seem luxurious. However, for me it is essential. Pedagogical action, whether with oneself or others, is embedded in pedagogical tact and thoughtfulness (van Manen, 1993). "Tactful action is thoughtful, mindful, heedful.... Thoughtfulness is the product of self-reflective reflection on human experience. In a sense, tact is less a form of knowledge than it is a way of acting. It is the sensitive practice of heedfulness (p. 127)."

Although "pedagogical" practices are most often understood as the relationships between adults and children, teaching can happen between adults, between children, and with ourselves. By facing ourselves through stillness and permitting the loss that precedes transformation, we are better able to be fully awake pedagogues who embody our own convictions and who, in turn, can awaken students to face themselves.

As a child walking through the wheat fields, I entered silence, and allowed my experiences to transform my understanding of life itself. On those journeys I confronted feelings of loneliness, sorrow, and anger, and of joy, celebration, and contentment. I felt the world up against me, rushing against my body before connecting with my spirit, my soul. In my naive world, I faced myself through silence and when I could, I opened myself to be transformed, to know myself and my world in deeper ways. Whereas I can think of adult teachers who are wide awake and whose presence inspires me, I also remember a little girl who faced the world and taught herself to know her body, her soul, and her mind. The child in me becomes my embodied pedagogue. As I recall the courage I had to face myself and to transform myself, I know that I can continue to face myself, over and over again. Being wide awake as a pedagogue isn't an event which we arrive at or

an achievement that becomes meritorious. Rather, it is knowing that life is a continual practice of going into stillness to be transformed. It is in the facing of ourselves that we embody pedagogical thoughtfulness and tact as we work with ourselves and others. By facing ourselves we have the potential to be embodied pedagogues.

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Conversation about Necks -- and Minds and Bodies

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When presenting with the semiotics panelists in each of the past four years, I have interpreted my students' experiences of self, urban living, space, and time, as signified in their collages. This year marks a departure from my explorations of artistic practices, as I stick my neck out, as it were, and venture into an exploration of theory. Indeed, I would like to begin by using my neck, and yours -- necks around which necklaces are clasped or ties are knotted just before an 8:15 a.m. AERA presentation -- as a point of

departure for understanding different epistemological perspectives: those that see knowledge as the product of a disembodied mind seated in the brain, and those that see knowledge as creations of minds that are firmly rooted in bodies. By considering necks in a literal sense, it may be possible to envision new metaphors for understanding minds, bodies, and ways of knowing.

Necks, first of all, may be important signs. In addition to signifying gender, our necks, of course, are outward, visual, and vital links between heads and bodies. In connecting heads and bodies, necks indicate a physiological wholeness; as such, they are adorned, even revered, cared for, and made comfortable, as for example, by the intricately carved and symbolic neck rests created and used by the Baluba people and the people of Papua New Guinea. In and of themselves, necks can signify beauty (as in the long, elegant necks of Audrey Hepburn and Queen Nefertiti) and culture (as in the long, brass-ringed necks of the Palaung women of the former Burma). Necks also can signify fragility and vulnerability. Frida Kahlo's self-portraits, several of which depict her neck encircled by a brutal necklace of thorns and by choking vines, serve to remind us that necks are hauntingly weak links between heads and bodies. It is the neck, after all, that allows for decapitation: the violent reality that heads and bodies can be and have been cut apart.

Philosophically speaking, the mind (located in the head) and the body have been separated (brutally, some would argue), since Plato divided reason and sense, and, theoretically speaking, since the rise of Cartesian thought. In this still dominant view of epistemology, ways of knowing are disembodied. Mind is seen as an inner space, a Mirror of Nature, whose task is to accurately reflect the objective essence of reality out there -- resulting in knowledge that is discovered from out there. This task involves a quest for certainty, which engenders mind-body, mind-world, self-other, nature-culture, subjective-objective, inside-outside, and private-public dualities.

In other, more holistic views that respect the role of necks in uniting heads (minds) and bodies, the arbitrary dualities are healed and thus disappear altogether. These views include those of Dewey and Pearce, as developed in pragmatism, and, more recently, in

social constructivist theories. As Liu (1995) interprets them, these views hold that knowledge is created [and contextualized] through conversation in which persons with interests and needs attempt to justify knowledge claims stated in languages with particular norms and meanings (p. 9). What counts as knowledge is a function of conversation, connections, and community. A metaphor is needed to capture a vision of minds, in this case. The multi-branching, tangled dynamic interconnections and juxtapositions of rhizomes, a metaphor first proposed by Umberto Eco (1984), seem to do quite nicely.

Perhaps it is a bit of a feat to go through necks to reach rhizomes and pragmatist views of epistemology. Nevertheless, how and what necks come to signify seems to matter. Reading them as signs of strong conceptual links between minds and bodies available to communities of whole human beings, despite the physical weakness necks may suggest, can facilitate understandings of Eco's mind-as-rhizome metaphor. Necks may be involved with our understanding of how we come to know and learn. If we understand our ways of knowing and learning as processes of constructing a personal world from a vast complex of potential connections, then, as Cunningham (1998) puts it, we will want to understand the relationship between our construction and those of others and acknowledge the importance of being responsible for our set of beliefs, while respecting the beliefs of others (p. 9). We will want to know how necks, minds, and bodies are historically, culturally, politically, and aesthetically situated in the great conversation.

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Birthing Ground

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Life began. Life begins. We observe what we call beginnings in plant and animal life. We sow seeds in the expectation that plants will emerge, mature, and yield, and more often than not our expectations are confirmed. We observe, participate in, notice, and give notice of birth. Such observations have appeared to manifest a kind of predictability. We have acquired some confidence that seeds once planted will grow, or will not grow, will flourish or will meet with a variety of possible mishaps, but such empirical information as we have would cause us to be very astonished if pumpkin seeds were to produce orange trees, or if a zinnia were to push forth a brilliantly colored, many petaled flower from the soil rather than sending up a small green shoot from which tiny leaves emerge. In other words, we can speak of a history for each of these individual lives. Perhaps it is this awareness which has led us to speculate about the history of life forms themselves. What can we deduce about life beginnings which we did not observe but whose records can be sought out? This curiosity can take another direction, as it does for most children. We can ask, "Why?" This question has led to theoretical constructs from our observations. Such constructs have begun with another question, "How?"

One of the answers to "How?" is particles. Subatomic physicists suggest that particles are also a key to history, and Annie Dillard writes, "Everything that has already happened is particles, everything in the future is waves" (Dillard, 1974, pp. 104-105). When Eiseley (1962) muses on particles, he writes, "I will wonder, as always, in what manner 'particles' pursue such devious plans and symmetries. I will ask once more in what way it is managed, that the simple dust takes on a history and begins to weave these unique and never recurring apparitions in the stream of time" (p. 143). Eiseley reflects on the interactions of the more than quarter million protein molecules in the smallest living cell and ponders on this structure's change from apparent order to apparent disorder: "At the instant of death, whether of man or microbe, that ordered, incredible spinning passes away in an almost furious haste of those

same particles to get themselves back into the chaotic, unplanned earth" (p.152). This illustrates a procedure which people employ to search for answers to "How?" and "Why?" questions: Focus on and isolation of small portions of life around them can result in revelation. They see expanded and complex life forms in ordinarily overlooked phenomena. Reflecting on our physical beginnings we know that "[we were] created from a clot and set in proud, free motion" (Dillard, 1974. p. 124), thrust from the birthing ground of the *chora*.

Once upon a time "the life game went on feverishly for more than 3200 million years with no one around capable of appreciating it. But the essence of the life game was that the players did not know what was going on" (Calder, 1973, p. 134). With the new life game, "[Humans] no longer confined, like the animal, to what lay before [their] eyes or [their] own immediate attention ... could juxtapose, divide, and rearrange [their] world mentally. Upon the wilderness of the real, [they] came to project a phantom domain, the world of culture" (Eisley, 1964, pp. 163-163). Eisley's visit at a marsh fire one night furnished him with the imagery from which to construct a metaphor for culture and the process of attaching meanings to objects and events. "All in it had been substance, matter, trailing wires and old sandwich wrappings, broken toys and iron bedsteads. Yet there was nothing present that science could not reduce into its elements, nothing that was not the product of the urban world whose far-off towers had risen gleaming in the dusk beyond the marsh. There on the city dump, the shabby debris of life: the waxen fragment of an old record that had stolen a human heart, wilted flowers among smashed beer cans, the castaway knife of a murderer, along with a broken tablespoon. It was all a maze of invisible, floating connections" (pp. 39-40). Such connections can be presented successively; but the power of the metaphor is when the connections are viewed simultaneously, and meaning is derived from the whole. Similarly, "a work of art is a prime symbol because it cannot be constructed by a synthesis of elements -- its total value is an emergent quality which is nonadditive. It embodies the artist's own imagination of organized feelings, the rhythms of life, and the forms of emotions, while it offers viewers a way of conceiving emotion" (Zurmuehlen, 1990, p. 13).

Birthing Ground, *Larry Kantner*

At times the question of meaning has been translated into a search for order. Cassirer (1944) noted that, "What [humans] really sought in the heavens [were their] own reflections and the order of [their] human universe. [They] felt that [their] world was bound by innumerable visible and invisible ties to the general order of the universe-- and [they] tried to penetrate into this mysterious connection" (p. 53). For Cassirer, "Every organism is, so to speak, a monadic being. It has a world of its own because it has an experience of its own" (p. 25). Individual experience allows memory to become a tool in the search for meaning. Eiseley (1962) provides a vivid example of this when he writes:

> "I suppose that in the years of my existence every atom, every molecule that composes me has changed its position or danced away and beyond to become part of other things. New molecules have come from the grass and the bodies of animals to be part of me a little while, yet in this spinning, light and airy as a midge swarm in a shaft of sunlight, my memories hold, and a loved face of twenty years ago is before me still. Nor is that face, nor all my years, caught cellularly as in some cold precise photographic pattern, some gross, mechanical reproduction of the past. My memory holds the past and yet paradoxically knows, at the same time, that the past is gone and will never come again. It cherishes dead faces and silenced voices, yes, and lost evenings of childhood. In some odd nonspatial way it contains houses and rooms that have been torn timber from timber and brick from brick. These have a greater permanence in that midge dance which contains them than ever they had in the world of reality" (pp. 150-151).

Immediacy and history merge into meaning in Eiseley's (1974) reflections on a Neanderthal grave and the arrangement of the various artifacts thought to protect and aid for the assumed journey ahead (pp. 113-20). He drew from these objects and from his information a significance which might be considered a message: Indeed, elsewhere in his writing he maintains that, "We live by messages -- all true scientists, all lovers of the arts, indeed, all true [persons] of any stamp. Some of the messages cannot be read, but [one] will always try. [One] hungers for messages, and when [one]

ceases to seek and interpret them [one] will be no more" (Eiseley, 1964, p. 146). For the artist, messages emerges within praxis, I am what I do or "I am what I make" (Zurmuehlen, 1990, p. 18). "The experience of meaning occurs only when the Self touches the self, when the soul touches the ego. When the two worlds meet" (Needleman, 1998, p. 135).

How did life begin? Clues remain, but their interpretation also remains, antediluvian clamor vacillating from the distant birthing ground. "No one knows the secret of its beginning or its end. Its forms are phantoms. The thread alone is real; the thread is life." (Eiseley, 1974, p. 56).

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Author's Note

From the semiotic point of view of Claus Emmeche (1991), when biology is viewed as the study of the living organism, it is the study of possible interpreters of signs. For additional reading on the *chora* refer to the writing of Robert S. Corrington (1994).

Mirror, Mirror on the Wall: Searching for the Semiotic Self

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The first time I looked in the mirror and saw my mother I screeched. It's happened more than once, and it never gets easier. Why do I see her yellow eyes within my own blue ones; her scowling visage in MY mirror? Why does she make me sad and angry? Thank you Luce Irigaray (1985) and Mary Daly (1978) for the hints, but could you both please write a little more clearly?

I'm happy when I see my teenage self. My perky, athletic, ready to challenge the world but a little bit (lot) scared to go too far self. She looks very, very nice. Why do I like this person so well now when it was so hard to like her then?

Who is the fascinating yet repelling and scary stranger who peers anxiously, menacingly, frightfully back at me from above my sink? Do I really need to meet this person, or will she go away if I ignore her?

Will the real me please stand up? Who in the world is the physical myself who physically adapted (at least seemingly from a temporal distance) quite easily to puberty and pregnancy? What is my real hair color? Only the pictures in my mother's photo album know for sure. And we know from Duncum's research (1997) that these are the signs that Eco (1976) was talking about; the signs that can lie. But when (not what) is truth?

Is truth my mother? My teenaged self? The scary stranger? The rebel, the obedient, the happy, the scared, the peaceful me? I reconcile these images of my selves. I tell myself stories about the myselfs.

Mirror, mirror on the wall. Who is the fairest of them all? Can I still be fair? Is it fair? After considerable multicultural education, is it desirable to want to be fair? With skin cancer on the increase, can I

be tan? What about multicultural crayons? Where do I fit? Does anyone?

Who is the psychological myself? I know she walks hand-in-hand with the physical myself. I try to know her and I want to like her so I make up incredible stories -- myths that have something to do with being a dynamite teacher, a nurturing and fun mother, a diligent seeker, a good friend, an avid lover, a mediocre cook, the best and most student-friendly academic advisor, a creative maker and articulate viewer of art, among other multiple other selves. Sometimes my selves seem like lies, especially when I look in the mirror and see the wrong face at the wrong time. (What is my mother doing in the bedroom? EEK!) I encode myths to know my semiotic selves and to script their behaviors.

Alan Dundes (1980), Giambattista Vico (Verene, 1994), and Joseph Campbell (1959) all say that my stories aren't lies but cognitive encoding. I used to do some acting, but I learned how to pretend way before then. Sometimes the pretend is more real than the real. "Vico's thought places imagination, not reason, at the basis of human knowledge and human culture" (Verene, 1994, p. 3). Vico understood in the early 1700s that people create societies and institutions in their own images and that in turn these create the individuals that create them. Do we collectively pretend societies and institutions? And if we do, then what is the consequence of that pretense to the selves that are created as a consequence?

Dundes (1980) uses the term "folk groups" to describe the various real and virtual communities which sometimes overlap and sometimes don't, to which our selfs belong. He claims that as members of modern societies, we can (no, must) belong to multiple groups. As members of multiple and shifting groups we are part-time "folk" who share vocabulary, rituals, and understandings with other members of the particular groups. I am a caucasian-, midwestern-, blond-, tall-, able-bodied-, birth mother-, Catholic raised-, middle aged-, artist and educator-, writer-, NAEA and AERA member-, North American-, voter registration card-carrying person with female sex organs.

Dear Diary,

Today I watered the tomatoes, green peppers, and daisies, and then picked ripe red raspberries: a farmer wearing overalls. Changed into more socially approved apparel and went to school. Shared raspberries with the class. Four of us are doing aerobics together three days a week but missed today because I helped paint the mural downtown. Made dinner for Bridget and a couple of her friends and then watched a movie. Got the photos ready for my exhibit in September and will take them to be enlarged tomorrow.

Part-time folk permit the study of code-switching. As an individual moves from one of the folk groups to which [s]he belongs to another, [s]he must shift mental gears, so to speak (Dundes, 1980, p. 9).

I looked in the mirror and what did I see? (As sung to "I looked over Jordan, and what did I see?") How or when is this short-haired person I see the same person I remember being with long hair? Which, if either, is the real me? I tried on a hat at the mall; when I looked in the mirror I realized it wasn't me, and my friend said, "That isn't really you!"

The mirror doesn't illuminate the real directly. It sheds light on the space between the mirror and me. The mirror image -- reversed; transverse; physically and cognitively; reacting and interacting with situations in daily life creates perceptions of the "real" me(s). Vico contends that the "true nature of things may be said to lie not in things themselves, but in the relationships which we construct, and then perceive between them" (Hawkes, 1977, p. 17).

These shifting, slippery behavioral, conceptual, embodied changes within the contexts of the groups within which we live are quite ordinary. The multiplicity of our selves seems extraordinary only when we stop to think about it.

I didn't recognize her in a skirt. I'd always seen her dressed like one of the undergraduate art majors in a paint-smeared blue shirt and no longer black, but not quite gray baggy, hip hugging jeans. Now her newly-dyed bright red hair was combed and she even wore lipstick. I didn't know her at all until she laughed and the dichotomies blended to remake a whole new person.

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Student Bodies as Bodies of Knowledge: Moving beyond Cartesian Pedagogy

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My colleagues in this issue have spoken about the complexity of the visible and invisible body as sign vehicle. They have both contextualized the body in, and as, art and deployed the arts, with their unique sensitivity to the form that knowledge takes, as a means of gaining insight into the workings of society.

I want to take a somewhat different approach and raise the question of how the semiotics of teacher and student bodies relates to the content of what we are trying to get across to our students. Certainly, a great deal of mental activity is required in teaching and

learning concepts like aesthetics, the semiotics of visual culture, and critical thinking -- all of which must be contextualized historically and grounded culturally. But how do we overcome the bodiless mind addressed by most pedagogy? How do we promote students' sense that they are part of this ever-changing context -- that the social, semiotic, experiential world is not simply something "out there," but is the very medium in which they are embodied? The grasp of this lesson is not just a cognitive act. It assumes that learning is also an embodied activity.

I want to suggest connecting the cognitive, semiotic, and kinesthetic to engage and expand understandings of reality, identity, representation, experience, presence, space, time, and knowledge -- and to question the assumptions underlying all of these. By experiencing the embodied dynamics and power differentials of the classroom, teachers and students can begin to rid themselves of constraints inherited through the history of classroom organization, challenge boundaries and dichotomies, and understand the semiotics of the body.

Although space does not permit more than a very limited discussion of one small introductory exercise, this example can serve as a catalyst and foundation to build on by adding other activities such as guided imagery, improvisation, and performance. This example comes from an undergraduate class at Pratt Institute, where I taught "The culture of the visual" last semester. It was inspired by and modeled on the work of Randy Martin (1990, 1998, 1999).

It is near the end of the semester. Students have been sitting in a staggered semicircle in our crowded classroom. My request that they move the desks and stand in the center of the room is met with moans and grimaces. They reluctantly stand, staying close to their desks, hesitant to cross conventional spatial barriers that separate students from one another and the teacher. The room is charged with tension; the play of power is palpable. With further encouragement, the students inch away from their chairs and clear a space in the center of the room. They are not happy to be so exposed, to be without the anonymity and protection of their desks. (In the classroom, this is usually a good time to introduce some

movement or guided imagery before group reflecting on the experience.)

Clearly this exercise is quite limited in its scope and range, but already we can begin to explore our affinities and resistances to this breach of bodily security and transgression of normative behaviors. As Randy Martin (1999) explains, the students' dilemma arises because they have transgressed a norm that conventionally serves not only to keep them in their place but to limit what can be demanded of them. One should expect that such mandated transgression, resting as it does on the very authority it seeks to undermine -- the apparent fixity of the teacher's position in class-- can only succeed if it exposes the contradiction that it depends upon.

Students, reflecting on their experience, note feelings of self-consciousness and embarrassment. Two express a feeling of freedom tinged by fear or uncertainty. We talk about culture, power, the body, signification, spatial boundaries, and privacy. We explore other social and cultural determinants of embodied meaning and experience. Free will, gender, ethnic, racial, and class differences are considered. The students are still standing, each having carved out a niche for her- or himself in the amorphous space.

Eventually, students realize that the very fact that they are engaging in this activity suggests that bodily inscription may not be as powerful or rigid as one might think. What is inside and outside a body? What is social? Individual? What are the invisible forces that maintain separations between self and other? What is presumed normal? Why? If so much is taken-for-granted in a single body, how much more so, then, is hidden in a social body?

Space does not permit further elaboration, but even this oversimplified sketch should demonstrates that pedagogical erosion of the bifurcation of mind and body can materialize the conceptual, expose semiotic inscriptions, uncover the subtleties of socio-historical dynamics, and open possibilities for truly revolutionary insight.

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Carolee Schneeman as Image and Maker

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In the early sixties, Carolee Schneeman was one of many artists, musicians, and dancers who combined visual art media and methods with those of dance, poetry, and music. Schneeman participated in "happenings," gatherings of people who spontaneously and physically interacted with their bodies and given materials. Schneeman orchestrated more structured and political "happenings" by giving the performers' scripts and materials imbued with social meanings.

In "Meat Joy," first performed in 1964, Schneeman orchestrated the interaction of eight nude performers with raw hamburger, chicken, fish, sausage, paints, and other materials. According to Ted Castle (1980), she was one of the first to use the body as art in controversial performances such as these. Castle (1980) wrote that she added such incongruous and visceral media to convert all the bodies in a performance into sexual organs that work with one another, and within the performance, to signify how the organs of the body work within the body. Her subsequent works explored the human body as part of the social order and the body as autonomous object.

Schneeman focused on the body as object and subject, directing her work toward the particular associations the viewer makes with the female body. In a 1964 work, Schneeman used her own body as art object to confront the history of representation and reception of the female nude. In this work, she performed a live version of

Manet's "Olympia" with sculptor Robert Morris. Posed as "Olympia," Schneeman exemplified the multiple meanings generated by the female nude. According to Rebecca Schneider (1997), she "literalized the 'framing' of Olympia, and granted the art object status as artist in a defiant move that questioned the fundamental tenets of aesthetic authority -- counter mimicking Manet's mimicry of Titian" (p. 29). As "Olympia," Schneeman simultaneously invoked the bold prostitute who met the eyes of the viewer, the artwork that commented on art of its past, and the act of interpretation that creates shifting meanings depending upon historical context.

Schneeman was established as a feminist artist who used her own body in her art in "Interior Scroll," first performed in 1975. Although she credits Yoko Ono as the first woman to use her own body in art, Schneeman generated critical attention for her feminist exploration of the body as a site for art. In this work, she caused a "reconsideration of social norms" in perceptions of women (Harper, 1998, p. 188). This performance included her painting the contours of own body; reading her own writing; and, as a culmination, reading text on a "scroll" that she pulled from her vagina. The performance used nudity as a signifier for liberation that could lead to knowledge and freedom. The idea of interior knowledge seemed to Schneeman "to have to do with the power and possession of naming- the movement from interior thought to external signification and the reference to an uncoiling serpent, to actual information (like a ticker tape, torah in the ark, chalice, choir loft, plumb line, bell tower, the umbilicus and tongue)" (Taylor, 1995, p. 27). Pulling text from her body signified various accepted conduits of information and authority that were juxtaposed in a jarring way with the taboo of the genitalia. The body in this work is the "stripped down, undecorated human object" (p. 27) that becomes the source of self-knowledge and truth.

Schneeman's text in "Interior Scroll " recounts conversation with a male filmmaker who is dismissive of women's film, revealing the dynamics of exclusion of the feminine and female ways of knowing. The scroll signified written and spoken information and questioned western thinking about the body itself. The spontaneity and sensual nature of Schneeman's works can be related to an ancient past when

goddesses were part of a mythology that has been replaced by western thinking.

Susan Bordo (1993) wrote that conventional western ideas of the body form a "dualist axis" that opposes body against mind. This conception began with Plato, is reinforced in Christian thinking by writers such as St. Augustine, and is "metaphysically solidified and scientized by Descartes" (Bordo., 1993, p. 144). Bordo discussed how Plato experienced the body as alien, as a "not self" that is "riveted to me" (p. 144). Augustine sought to control the appetites of the body through Christian discipline of the mind. This western view that knowledge and redemption come not from the body but from a separate mind is challenged by "Interior Scroll," which presents the body, even its interior cavities, as a totality capable of redeeming itself through liberation.

In "Iron City Flux," a more recent performance done with Fluxus artists, Schneeman's work playfully questioned definitions of art with regard to discourses concerning the body and the social body (Andersen et al., 1991). Fluxus is an appropriate venue for Schneeman in that Fluxus is a group that use scores to engage the performers in situations that can invite a wide range of interpretations. In this more recent performance, the performers often acted in concert as automatons, or parts of a machine. Control was orchestrated from the outside, as in a piece during which the performers tipped their hats according to a score. In another piece, the performers laboriously transported a cup of water across the room, pouring it from cup to cup. In another, they moved in a train across the room over chairs and tables. Their integrated machine-like movements could be interpreted as a metaphor for the social body conducting its tasks, passing its knowledge, and transacting its commerce. Schneeman, however, sometimes interjected the unpredictable, such as suddenly pouring the water on her own head. Since she is the only female, her actions could be interpreted as an extension of the discourse to the gender of the body within the social body.

As Amelia Jones (1998) wrote about "Interior Scroll," Schneeman becomes "a deeply constituted (and never fully coherent) subjectivity in the phenomenological sense, dialectically articulated in relation to others in a continually negotiated exchange of desires and

identifications" (p. 2). Her body is not only "seen," but "acts" to question the public and private spheres of identity inscribed in the body when several bodies are acting as one. Schneeman said herself that she "wants to enact an understanding of the interdependence of body in action and body as intellect: Movement cannot be separated from the body, or the eye from language. My work is physical, visceral, and conceptual" (Castle, 1980, p. 70).

Schneeman also wrote that performance is an extension of the formal-metaphorical activity possible within a painting or any construction. She wrote (1979) that "in learning, the best developments grow from works which initially strike us as 'too much,' those which are intriguing, demanding, that lead us to experiences which we feel we cannot encompass, but which simultaneously provoke and encourage our efforts" (pp. 9-10). She compared the time required for the movement of the eye viewing a painting to the movement of performers in a performance, saying the movement in the performance situation is reversed because the viewer is "overwhelmed in the changing recognitions, carried emotionally by a flux of evocative actions" (pp. 9-10). Stiles (1993) wrote that a kind of restraint characterized Fluxus' performance and what distinguished Schneeman was her lack of restraint. In a Fluxus performance, the body is presented as an object, causing the performers and viewers to consider the function of thought in the way in which the body interacts with "thinks." The Fluxus artists "visualized the interconnection between the linguistic devices that organize categories of experiences and the action of artists who mediate between viewer and viewed to negotiate cultural meanings" (Stiles and Selz, 1996, p. 685). In the seventies, Schneeman wrote, "By the year 2000, no young woman artist will meet the determined resistance and constant undermining which I endured. Her studio and history classes will be taught by women, she will never feel like a provisional guest at the banquet of life, or a monster defying her god given role, or a belligerent whose devotion to creativity could only exist at the expense of a man's, or men and their needs. They will never believe that we were so crippled and isolated, "that our deepest energies were nurtured in secret, with precedents we kept secret -- our lost women. Now found, and to be found again" (Stiles, 1993, p. 717).

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Absence of Body as Context Problem in E-mail Communication

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Arts educators using semiotics have initiated a renewed interest in semiotics as a paradigm for inquiry. Smith-Shank in a December 1998 e-mail transmission about her presentation at the Semiotic Society of America argues persuasively that "the world is perfused with even more signs than it was in Pearce's time, and the complexity and contradictions which visually confront us every day is an argument for instruction in coding and decoding these visual signifiers." Moreover, she asks, how do we become "literate coders, decoders and contemplators of visual phenomena?"

A record of art educators' renewed interest in semiotics appears in the *Arts and Learning Research Journal*, volumes 12-15 (1995/96-1998/99). This published work has centered on understanding semiotics as a complex of models of interaction and patterns within communications which inform educators and their students about phenomena in visual culture. Panelists in ongoing

AERA symposia report insights into art and visual culture centering on important themes such as exploration of art and visual culture using semiotic language (1995/96); introduction of semiotic paradigms into art education (1996/97); the semiotics of space (1997/98); the semiotics of time relative to community of inquiry (1998/99); and, most recently, the semiotics of body. Some presenters attempt to set paradigms for the field and related ones, while other panelists develop a myriad of semiotic world views in defined art education contexts.

Each panelist situates a year's theme in some individual way. So far, the symposium panel who wrote this collage of short papers has embraced plurality and partial knowing, somewhat resisting the press from semiotically minded educators to open collaborative findings to an enlarged audience. The theme of body, explored in Montreal, opened a Pandora's box of possible approaches and expanded the audience. Panelists, as is seen in the other

contributions to this manuscript, took full advantage of diverse possibilities. This piece is my response to two imperatives -- the imperative to be curious about arts-related contexts and the press to interrelate my experiences with those of other semiotic educators. Smith-Shank's question about literacy brought forth a discussion of visual experience conveyed through e-mail correspondence.

My reflection on the place of the body in visual culture stemmed from an experiment in conversation via electronic mail. The resulting correspondences were most unsettling at the onset as e-mail transmissions between two colleagues went right past each other. Several times we came close to breaking the conversation strand; instead, we searched for a middle ground upon which to meet in conversation. We shared one goal, to continue the conversation with greater understanding. Below is a sample from an early conversation:

K.M.: *I read your prose but despite your best efforts...much of the rhetoric remains poetry. Is your paper for the conference to deal with Pearce? In what way do my remarks on the practicalities of [art] classroom activities regarding responses to objects [relate to abstruse commentaries]....My mindset then as now is to avoid the purely theoretical manifestations, the games that academics play to avoid dealing with realities, NOT virtual, of 30 third graders in 45 minutes....so please help me understand what it is you are up to and how what I wrote those eons ago may appeal or be of some service in your current ruminations.*

R.D.: *Please respond about your current practice. But, don't believe that you have always avoided purely theoretical manifestation. For instance, these are your words [from eons ago]: "We are treated, or better still, we treat ourselves as objects because we sidestep the issues of choice and permit ourselves to be used as specialized extensions of engineering technology. We are increasingly becoming highly trained units of working potential complete with uniform, work hours, and jargonized speech patterns....Specialists are people about to be replaced by computers. The main task of the human intellect is to put things in comprehensive patterns, not to separate them into special compartments.... who am I as a human being, my unique worth, is a concept which becomes submerged in the activities of my social function."*

Li (1999) writes that the physical medium carries the code. A medium is semantically empty until it is transformed "rationally or irrationally, scientifically or artistically manipulated through grammatical, pragmatic, and rhetoric devices in any possible context" (p. 59). Electronic mail, therefore; is not the message; rather, it is nothing more than a medium capability until altered to carry an author's words. Three devices form the basis for considering the reductive postmodern communication form known as e-mail:

The Plan: Pearce (1989) proposed a plan for cosmopolitan communication, following six steps: (1) potential communicators initiate dialogue on an interesting set of practices; (2) they describe events surrounding the practices; (3) they adapt to the language of the other; and (4) they describe emerging logic in the stories of self, community, and culture. By step (5) the communication can describe their discussion in the context of a system; upon reaching step (6), they move to assess possibilities for critique and intervention across world views and perspectives. The Pearce plan moves beyond the problematic practice of modernistic communication which is grounded in change, considers communication as uniquely significant, perceives time as finite, and is self consciously aware "of the process by which practices (re)construct resources" (Pearce, 1989, p. 146-147). Thus in modern communication, failure to communication might be taken as a sign of progress; in contrast, interpretive/critical communication attempts to understand what the communicators are doing and use knowledge gained as a means to improve future communication attempts.

The Analysis: Dialectical analysis "begins with an elementary, general concept from a domain of inquiry, examines its content and range of application, and criticizes its failure to account for salient features of examples in its purported domain. This justifies introducing a more sophisticated concept to account for the domain, on which the analysis is repeated" (Westphal, 1992, p. 98). The elaborated concept should preserve the content of the source domain. Effective interpersonal communication depends upon locating and making shared meaning in some world. When the world is a virtual one, reductive and disembodied, communication efforts clearly warrant sustained dialectical analysis.

The Contexts: The absence of physical body is a feature of the context of electronic communication. E-mail suggests the spontaneity of direct, face-to-face communication, but without the wealth of visual and verbal signifiers associated with spontaneous talk. Context can be understood simply as the part of discourse in which a word or passage occurs and which helps to explain meaning. In cognitive-development research, however, context affects cognitive processing, especially the rate of concept acquisition. Ceci and Roazzi (1994) distinguish three types of context: the social, the mental, and the physical. Each of these types of context affects cognition, though the mental context is most associated with expertise. The extent to which contexts are consistent across tasks plays a large part in concept acquisition and in subsequent task performance. E-mail communication provides minimal social support (relying heavily on previous social experience), affords a promising mental venue suited to rapid dissemination of information, and provides no sense of a physical context.

A review of e-mail in our project indicates that we learned through our e-mail communications about social indicators and intellectual needs of the other members of this group. In addition, we began replacing the absent body with representations of ourselves at work in the yard, on visits with family, and provided clues about our physical environments. Over time we were able to articulate the missing contexts of our communication. Until the social, mental, and physical context was established, our plans were unworkable. Mental images of the body took the place of physical ones.

The enormous inequality in message contexts (social, mental, and physical) is the most acute problem in e-mail communication. Ceci and Roazzi conclude that if general principles about context go unremarked upon and unappreciated, people will not transfer knowledge and strategies already mastered to the solution of new communication problems. Ambrose (1998) cautioned another field about locking into an endeavor at a preferred level of operation; theorists must attend to the philosophic biases which permeate propositions. As we share outside of the immediate field, the philosophic issues assume even greater importance.

Implications for the use of semiotics with visual culture in education: Roschelle and Pea (1999) with workshop participants

gaining hands-on experience with the World Wide Web, observed that "learning communities must move beyond forums for exchanging tidbits and opinions, to structures which rapidly capture knowledge-value and foster rapid accumulation and growth of a community's capabilities. Ideally, ...each contribution to the community spawns far greater value than the contribution itself costs to produce" (p. 24). Electronic communication enables the sharing of ideas at an earlier stage, promotes knowledge mining, and affords a means for collating knowledge about a topic.

I propose that educators need to plan and study the ways in which they communicate, and to analyze the appropriation of concepts across domains. The demands of a new communication form, e-mail, highlight the need to acknowledge that postmodern communication occurs within a complex of contexts. Using dialectical analysis, proponents can develop general principles for the study of forms of electronic communication.

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PART III

TEACHING THE ARTS AT THE UNIVERSITY LEVEL

Blocks and Bridges: Learning Artistic Creativity

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Although there is often an implicit demand for students to be creative in their work in college-level general art classes, creative thinking may be difficult for students who have not learned underlying dispositions and strategies for thinking in new and divergent ways. This paper sketches research about creative thinking, outlines various processes that students go through when they try to do an art assignment, and describes creative "blocks" that many non-art major college students encounter when they attempt to generate artistic problems. These difficulties may be influenced by cultural, perceptual, cognitive, emotional, social, or environmental factors. Several broad instructional conditions are suggested to help students overcome these problems and work in creative, meaningful ways.

Creativity can be defined as a "meaningful response to any situation which calls for finding a problem and solving it in one's own way" (Wakefield, 1992, p. 13). In general education college art courses, students are often expected to "be creative," but there may be little in their previous education that has helped them understand how to think and act creatively, especially within the arts. Although some students welcome the opportunity to engage in creative processes, many are confused by or resistant to this kind of open-ended learning situation. Instead of being able to construct their own approaches to generating and solving problems, they may withdraw, reach early closure, or do work that is stereotypical, shallow, or poorly crafted. These students may appear to be "uncreative." Cultural, perceptual, conceptual, emotional, social, and environmental factors interfere with or "block" students' ability

or willingness to take creative risks and to understand the underlying concepts and processes that are necessary for thinking artistically. What are these blocks, and what instructional conditions help students deal with them?

With these questions in mind, I have been conducting an ongoing qualitative study in a beginning-level art course that I teach at a college for academically underprepared students in a large research university. Most students in the course are enrolled to fulfill a general liberal arts requirement. The focus of this course is creative thinking; instead of learning specific artistic techniques, students develop their ability to generate meaningful artistic ideas through assignments such as photomontages and masked performances. In this paper, I map a range of factors that hinder students' creative processes in the photomontage assignment. I also suggest approaches to instruction that enable students to overcome these blocks.

RESEARCHING CREATIVE PROCESSES

EXPERIMENTAL RESEARCH

To better understand the nature of artistic creativity, I have turned to research about creative processes, particularly problem-finding. In an early experimental study, Patrick (1937) used a four stage model--preparation, incubation, inspiration, and verification--as a framework for investigating creative processes. Patrick asked established artists and non-artist adults to make drawings based on a poem as she noted the number of actions they made in the four stages and recorded what they said about their thinking. Although there was little difference in the amount of time they spent in the various creative stages, there was a marked difference between artists and non-artists in the quality of their drawings. In a later analysis of Patrick's findings, Dudek and Côté (1994) suggested that there was greater complexity in the thinking of the artists than the non-artists. Although they were as emotionally involved as the artists, non-artists were not able to transform their personal experience into non-stereotypical symbolic forms. The researchers concluded that the difference was not only in the artists' technical expertise, it was also in the degree to which the artists

had a better-developed system of values and sensibilities that encouraged creative risk-taking and meaningful work.

Getzels and Csikszentmihalyi (1964) combined qualitative and quantitative methods to investigate relationships between students' personalities and their creative performance. Students made drawings of researcher-chosen objects in an experimental setting as the researchers counted the number of times that each student manipulated the objects. The researchers found that there were dispositional differences between students whose drawings were considered to be more creative and those considered to be less creative. Students who were rated "less creative" did straightforward realistic renderings of the objects, but students who were rated "more creative" had a "discovery-oriented attitude" and experimented with ways to find an artistic problem that was interesting to them. When students were disposed to find their own artistic problem in the materials, they were more likely to develop original and sophisticated art work.

In a more recent experimental study of artistic problem-finding, Dudek and Côté (1994) asked first-year art students to make a collage. The researchers found that problem-finding occurred not only when students began their work, problem-finding continued throughout the making and refining phases. Dudek and Côté (1994) suggest that, "What gives color, vitality, and life and, in short, originality to the final product is the intense involvement in the task ... the eagerness and desire to 'make it original,' fresh and new, to stick at it until it reads that way to them" (p. 140). This level of participation was fueled by cognition, emotion, and intention.

Each of these studies points to the importance of students' dispositions toward creative processes. It is not only students' technical skills or knowledge of artistic conventions that enables them to find and solve meaningful artistic problems, it is also their ability and willingness to become emotionally involved, to be open to experience, and to "push" toward a personal vision. If we are to foster artistic creativity in all students, not only those who already have these dispositions, then we need to develop ways to teach these qualities. We also need to better understand what happens in actual classroom contexts.

QUALITATIVE RESEARCH

Although experimental studies are valuable ways to identify and measure specific aspects of creative processes, they do not answer questions about how individuals develop creative dispositions, nor do they address how students learn them in complex classroom environments. To investigate how students learn artistic creativity, we can turn to qualitative studies, which provide ways to examine the complexity of learning within a classroom. Qualitative studies allow both researchers and readers the "holism of being there" (Peshkin, 1988, p. 418) within a lived experience. The researcher uses his or her full range of senses to pay attention, over an extended amount of time, to a variety of patterned and idiosyncratic factors. These studies show the vital role of the classroom culture and social interactions in promoting creativity.

In one qualitative study, Stokrocki (1981) used participant observation and interpretive methods to conceptualize patterns of learning and teaching in a university ceramics class. The researcher found that there were four levels of meaning in the studio classroom: the "spatial dimension" of the physical environment; the "pedagogical dimension" of the instructor's educational theories; the "extra-structural dimension" of values about art, spirituality, and community; and the "reflective dimension," of the students' evaluations of artistic and personal growth they experienced in the class. The studio environment nurtured a sense of community and mutual support that enhanced students' perception of the meaningfulness of their activities.

In another study, James (1996) looked at an introductory sculpture class as a dynamic sociocultural system in which the environment, personal characteristics, course structure, and social interactions provided constraints and opportunities for teaching and learning. The professor's emphasis on the playful exploration of materials and the transformation of form and meanings informed the way students constructed and interpreted their work. Through words, actions, and artistic examples, the professor showed

students how to take an emotional approach to art, to work in spontaneous ways, and to construct meaningful artistic problems.

To further understand learning and teaching artistic creativity in classroom contexts, I have been conducting ongoing research within my own classes. Classroom research is shaped by the beliefs that teachers have access to information that may not be ascertained through other research methods, and they are capable of investigating the complexity of their own educational situations. By carefully examining their own practice, teachers are able to make changes within those situations and to contribute to a more complete understanding of learning and teaching in general (Cross & Steadman, 1996).

To gain a many-faceted understanding of students' learning, I used multiple sources of information, including my notes about classroom interactions, student writing, and interviews. To better understand student thinking, I designed a journal in which students wrote reflections and answered questions about their creative processes. In addition, a graduate research assistant conducted interviews of 30 randomly chosen volunteers from three sections of the course. We coded and categorized data into matrixes and graphic models to clarify relationships among them (Miles and Huberman, 1984). We also analyzed students' photomontages for ways that both effective and ineffective thinking are manifested in their art work.

There are several concerns about doing research in one's own classroom. The goals of a qualitative researcher are to understand how students make sense of learning and to describe and respect students' thinking on its own terms, without trying to change it (Dobbert, 1982). My goal as a teacher, however, is to promote change in students. To resolve this tension between my dual roles as researcher and teacher, I talk with students about my research and emphasize that participation in the study will not affect their grades. Students sign permission forms that meet the Human Subjects Committee guidelines.

Using students' self-reports as a source of data also can be problematic. The range, depth, and honesty of their written

reflections or interview responses are dependent on several factors, including students' comfort in reflecting about their own feelings, their awareness of their own affective and cognitive processes, and their ability to articulate their experiences. In addition, my own ability to perceive, describe, and interpret student behaviors presents problems, for my perceptions of the classroom are colored by my beliefs about art, creativity, and learning. To make my observations and judgments more reliable, I make my own beliefs explicit and use quotations and examples so readers may come to their own conclusions.

ARTISTIC CREATIVE PROCESSES

One of my concerns as a teacher-researcher is the potential gap between the depth of students' thoughts, feelings, and experiences and their ability or willingness to give artistic form to these ideas. Although students may not have the artistic knowledge with which to make work that meets professional standards, I believe that if they learn to work with and extend their own range of abilities within the constraints of an assignment, they will be capable of producing work that is satisfying and meaningful to them and to others in the class. What do students need to know about artistic creativity to be able to do original and meaningful work?

SYSTEMIC APPROACH TO CREATIVITY

To answer this question, we first need to look at the nature of artistic creativity. A number of theorists have approached creative processes as interactive, systemic relationships among person, process, products, and social and cultural contexts (Gruber, 1989; Isaksen, Puccio & Treffinger, 1993). Artistic creativity can be thought of as an ongoing series of decisions and actions that are both purposive and unpredictable: there is a dialectic between abstraction and concreteness, chaos and order, and spontaneity and logical analysis. It is both an individual and a social process during which materials, forms, and cultural conventions are fused with the artist's personal history and emotions. Something is created that has never before existed in exactly that form.

A range of multidimensional processes and concepts -- including knowledge of the artistic concepts and traditions, creative

thinking skills, and intrinsic motivation -- are involved when a student is engaged in artistic creativity (Amabile, 1983). A particularly important characteristic of artistic creativity is sense of purpose. Creativity in the arts is a kind of "problem expression," during which the artist is "pointing, reflecting the effects of emotional realities as they exist at a particular time and place" (Dudek & Côté, 1994, p. 141). Dudek and Côté (1994) describe this process:

> The creative search is a format that is guided by an intrinsic and uniquely personal (noncognitive) concept of form and quality--which is grounded in a flexible and affective (idiosyncratic) system of rules and procedures. At the same time this inner system is extremely sensitive to external conditions--to the context and to the emerging product, thus fluctuating from moment to moment in response to both set of stimuli throughout the entire production period. It stops when the product achieves the equivalence sought. (p. 134)

We can think of artistic creativity as a purposive search to express personal and social artistic ideas through aesthetic forms and metaphors.

CREATIVITY IN A CLASSROOM ENVIRONMENT

Creative Processes in an Assignment

Every art assignment has its own complex set of processes that students need to learn in order to complete the task in successful, meaningful ways. In Table 1, we see the phases that students go through when working on an art assignment, from initial interpretation of the assignment to interpreting the meaning of their finished work. Although these processes are presented here in a hierarchical manner, they are most often non-sequential and recursive. For example, a student who is working on a sculpture may become "stuck" when the materials are not doing what she intended, or she may see something unexpected in it that leads to new choices. The student then moves to other phases, such as research or critique, to make sense of what is present in the work and to decide a direction through which to continue working (James, 1997).

Table 1: Creative Processes in a Learning Situation

interpreting the assignment	understanding constraints understanding learning objectives understanding evaluation working within constraints pushing against constraints
researching	imagining reading sketching/drawing experimenting and playing with materials brainstorming looking at other art writing studying related kinds of knowledge
constructing personal meaning	finding a purpose making a commitment making connections to own thoughts, feelings, and interests making connections to other kinds of knowledge accessing own abilities and potentials communicating with other people constructing metaphors
incubating or ruminating	day dreaming dreaming working on something else related to assignment doing something different (reading, music, film, walk, etc.)
making the art work	working with materials technical and formal problem-solving setting own constraints responding to feedback recognizing new patterns and emergent information persisting
critiquing	perceiving/paying attention/focusing analyzing interpreting evaluating
refining	synthesizing elaborating eliminating clarifying intensifying strengthening
reflecting	thinking about own creative process thinking about the meaning of own work thinking about future work

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Students' Approaches to an Assignment

There is a range of ineffective and effective behaviors that students use when they attempt to generate and actualize artistic ideas. The following section describes general patterns that occur when students engage in a photomontage assignment. Examples of student writing and interviews illustrate their thinking.

No ideas or minimal ideas.

Students appear to be tuned out, and they come to a virtual standstill by talking, staring, or reading. Although they may cut and glue found images, minimal new information is generated in their work. In extreme cases, students are tardy, absent, or may even withdraw from the class.

Disinterested ideas.

Students have little investment in the assignment, and their work is stereotypical, aesthetically bland, or poorly crafted. For example, a student who had a disjointed photomontage wrote, "...what I did was pick out all pictures that I thought looked cool. I just threw it together because I was getting frustrated."

Too many ideas.

Students are unable to select and eliminate anything in order to focus their images and the content of their work. For example, a student's photomontage was visually and conceptually unfocused and confusing, but he thought that its problem was that they did not show enough: "...I needed more shapes and colors in a more mind-numbing arrangement," and "I wish I could have added a million more expressive individuals but the paper was too small." He was frustrated that, "I couldn't convey specifics about my emotions with such small paper." When students cannot select important ideas or areas, the art work lacks closure, uses disconnected symbols, and is chaotic and unclear.

Rigid ideas.

Students have a very specific idea, image, story, or technique in mind, and they stubbornly cling to this idea and try to adjust everything to it. A student who was not able to get past his frustration wrote, "I had a set concept from the beginning, and then I had to take all my tools to fit it in. I cut out a lot of things I

rather would have kept, but I couldn't. It was just that I really had a set concept for putting this all together." Students with rigid ideas become frustrated, angry, and closed to emerging information in their own work, and they reject feedback from other people when they cannot develop their image in the way they intended.

Shift from blocked to fluid.

Although students encounter problems, they develop strategies to overcome them. For example, a student who was initially blocked in her work wrote, "I am trying to organize meaning in my head, and then put pictures to it. I think I'm frustrating myself." She knew that her mind was going in "too many directions," but she was not sure what to do differently. Finally, she decided she should "just work and not think." The next day, she studied the same pictures she had cut out, but now she perceived them in new ways. She wrote that she was "thinking in a different mind," and described it in this way: "All of a sudden I thought of something and bam it was all there--all the pieces--I put it together and I like what I see."

Although some students are able to re-envision existing work, others realize they need to start over. Another student wrote:

> At first I was overcome with many ideas. I immediately went to work, even glued them down on the paper and formed something that I later hated. I was very dissatisfied with my work and decided to completely start over. I am doing much better now, and it taught me your first idea isn't always your best.

Fluid ideas.

Students work in ways that are both open-ended and purposeful. They play with materials and ideas, use emerging information, and turn to other resources for help. Students are comfortable with ambiguity and complexity. Although students working in fluid ways may still become frustrated or encounter problems, they are able to develop strategies to meet the difficulties. Their images have emphasis and clarity, aesthetic richness, mystery, surprise, and multiple levels of meaning. A student wrote that this process was like "having my ideas grow right in front of me in a colorful outburst of enthusiasm. It all seemed to just flow together eventually."

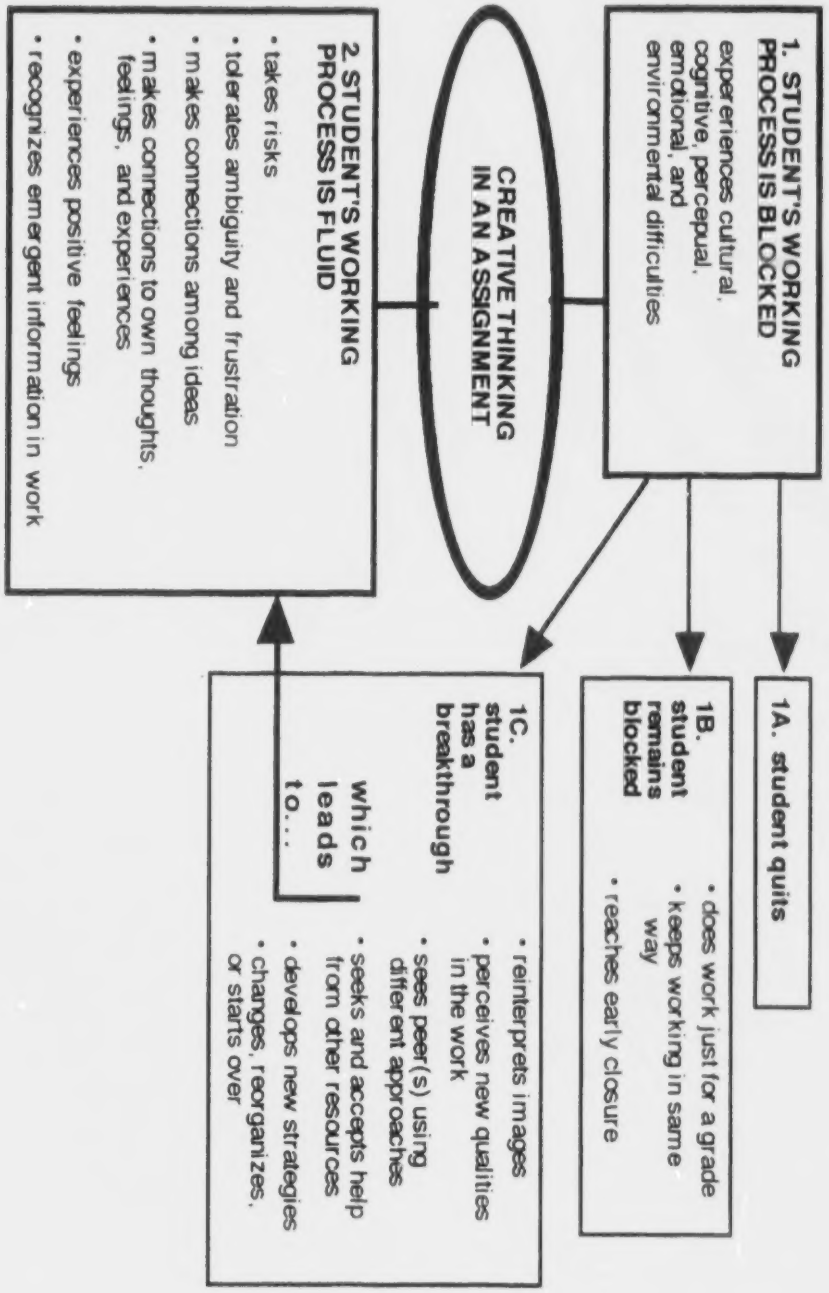
1. STUDENT'S WORKING PROCESS IS BLOCKED
experiences cultural, cognitive, perceptual, emotional, and environmental difficulties
CREATIVE THINKING IN AN ASSIGNMENT
2. STUDENT'S WORKING PROCESS IS FLUID
• takes risks
• tolerates ambiguity and frustration
• makes connections among ideas
• makes connections to own thoughts, feelings, and experiences
• experiences positive feelings
• recognizes emergent information in work
1A. student quits
• does work just for a grade
• keeps working in same way
• reaches early closure
1B. student remains blocked
1C. student has a breakthrough
• reinterprets images
• perceives new qualities in the work
• sees peer(s) using different approaches
which leads to...
• seeks and accepts help from other resources
• develops new strategies
• changes, reorganizes, or starts over

Figure 1: Student Approaches to an Assignment

BLOCKS TO CREATIVITY

Students' difficulties with creative thinking may be thought of as "blocks" that inhibit them from full engagement in creative processes (Basadur, 1987; Hallman, 1987; Cropley, 1992; Jones, 1993). "Block" is a useful metaphor for what happens when a student becomes confused, conflicted, or stymied in his or her work. Students come to a standstill because they are not able to think well in a particular stage, and they are unable to shift to another phase that is more relevant to their problem (Table 1). In a "fluid" creative effort, however, a student is able to move among the different phases of the creative process that are necessary for the assignment.

Some blocks are "enduring personality characteristics and long term cultural influences," and other blocks are "of a more temporary nature or related to specific current circumstances" (Jones, 1993, p. 41). These blocks may be the result of cognitive and affective characteristics, beliefs, and values that students bring to the class, or they may be affected by situational factors in the classroom environment, such as the people around them, the room, or the assignments. Students respond differently to these situational factors. There are some cases in which students' blocks prevent or diminish their creative work for the duration of the assignment; in other cases, students develop strategies and motivation for overcoming them. Blocks may hamper any aspect of creative process from idea generation to reflection. The following section characterizes a number of blocks that students have experienced in my classes. Although they are presented as separate categories, the blocks are generally systemic, in other words, social, personal, cognitive, and cultural factors are interconnected; it is difficult to identify root causes, and students may have more than one block.

CULTURAL BLOCKS

Students' beliefs and values can be thought of as socially constructed "mental maps" which they use to explain all phenomena they encounter. Although they may be able to clearly define their values, in many cases, students' beliefs and values are implicit and unexamined and seem to reflect the natural way of the world until students are confronted with conflicting values that

question their world view (Hall, 1976). An art classroom reflects the larger culture in many ways, but it also comprises diverse subcultures that hold varying values and beliefs that may affect how a student interprets art (McFee, 1988). Cultural beliefs shape students' willingness or ability to understand artistic concepts and processes, and they may determine students' perceptions of the meaning and worth of their own work, the instructor, and the situation as a whole. Cultural blocks include:

Belief that school is supposed to be practical, factual, and certain.

Many students have learned that logic and linear thinking are marks of intelligence and that emotions and intuition are inadequate or inferior ways of knowing. As one student wrote: "Rarely do I think abstractly or out of the ordinary unless I'm dreaming or daydreaming, because most of my schooling and jobs require logical thinking." Students perceive art as ambiguous, soft, and peripheral. They do not see any usefulness in art because they think it will not help them make money or follow a career.

Clash of values between the student and the teacher.

Students who come from traditional backgrounds may believe that art should maintain their traditional values, and that upholding the beliefs of their community is more important than promoting individual expression. The teacher, however, may hold beliefs that art is individualistic and that it should unsettle and call into question social values and norms. In some cases, students' preferences for commercial images are at odds with a studio art orientation that values emotional honesty, controversy, and seeing the world in unusual ways. A student wrote, "I don't like anything too strange or unusual. I like it kind of simple and kind of pretty—not too bizarre, you know. Just simple and homey." When I introduced an assignment in which serious content was a primary goal, another student angrily asked, "Why does everything have to have meaning?"

Discomfort with the controversial and ambiguous nature of contemporary art.

Students' negative reactions to contemporary art may range from discomfort to outright rejection. For example, after seeing slides of photomontages by iconoclastic Dada artists, a student

wrote: "A lot of the pictures were disturbing and that's not my style. I don't like mixing beauty and ugliness together, which was mostly what I saw." Another student wrote: "I was alarmed by the harsh portraits," and another wrote, "when I saw those pictures ... all of them are kinda evil ... just sad and everything, and I didn't want anything like that. I just hate doing that."

Boredom with more traditional forms of art and artistic processes.

Students' expectations of art are shaped by the high-tech, fast-paced, and colorful forms and messages of popular entertainment and electronic media. They are impatient with handmade images and time-consuming processes. A student who wanted to bypass my requirement of using hand-cut pictures to make a photomontage wrote, "I was going to do it on my computer using graphics programs (I'm always more comfortable in front of the screen)."

Beliefs about the origin of creativity.

When asked where they think creativity comes from, some students answer "inspiration," a "mystery," or "talent." The majority of students respond that creativity comes from inside of them, that it is a "spontaneous over flow of feeling," an "unleashing," and an "outlet of innermost feelings." Many students think creativity is something you should not work too hard at, it just "comes up and hits you in the face." They feel that something is wrong with them if nothing creative happens.

CONCEPTUAL AND PERCEPTUAL BLOCKS

When students are unable to understand the underlying concepts of an assignment, they experience conceptual and perceptual blocks, which are "a mental set or predisposition toward seeing the situation in a certain way, no matter how closely or thoroughly we look at it" (Simberg, 1987). Some of the conceptual and perceptual blocks that students encounter include:

Difficulty attending to qualities in the work itself.

Students have trouble discriminating colors, shapes, and other visual relationships. They have a difficult time connecting what they see in their work to formal concepts such as balance, direction,

and rhythm. There is a lack of fine-tuning and refining that results in poor craftsmanship. In many cases, students automatically criticize their work before they examine qualities in the work itself: "Sometimes I ... do not focus on the specific problem. I look at something and say 'it sucks' and don't look why it sucks."

Difficulty interpreting metaphors and multiple levels of meaning.

Students interpret subject matter, symbols, and formal qualities in literal rather than metaphorical ways. They also may have problems interpreting the social implications of their work, such as gender or racial issues. For example, a young man who used a picture of a semi-nude woman to illustrate his "hopes and dreams" did not understand why the women in the class were so angered by the implications of the imagery. In addition, his inability to see beyond the commercial meanings of his images prevented him from juxtaposing images in more metaphoric ways.

Difficulty separating formal qualities from the content of the images.

Students are unable to make decisions based on what they see in the composition itself. Instead, their decisions are based on what they think about an issue. For example, a student who made a photomontage about his American Indian culture answered a self-evaluation question about what formal changes he would make in his work to improve the composition. Instead of addressing formal qualities in his photomontage, he wrote about the content: "I would use a bigger piece of paper and not leave nothing (sic) blank. Also create more to fill the ignorance toward the culture."

Difficulty imagining change.

When their initial idea does not turn out as they thought it would, students have difficulty generating new possibilities and solutions. Instead of manipulating materials, rearranging, or altering their imagery, they sit and stare at their work. For example, a student spent a considerable amount of time cutting tiny pieces of paper to construct a butterfly on her photomontage, but she became blocked when she could neither imagine what the space around it nor envision changes in the butterfly. She wrote, "I am frustrated. I created a butterfly that I really like. It has a very strong texture and beauty, I do not know what I should do with

the rest of it--I did not know this would be as hard as I am making it." Another student wrote, "I would have found better [images], but I spent so long working on finding the perfect ones."

EMOTIONAL AND PERSONAL BLOCKS

Some emotional blocks are a result of circumstances in students' lives which make it difficult for them to concentrate on their art. Other emotional blocks result from "desensitization to our own and to other people's feelings. The psyche, as a means of self-protection from pain or overwhelming emotion, simply blocks the mechanism of feeling; difficult feelings are 'forgotten'" (Downing, 1997, p. 22). When students are not able to recognize or understand their own emotions, they have difficulty taking artistic risks, accepting their own work, and generating meaningful ideas. They also have problems accessing their own "aesthetic sensibility," which is "an intuitive mode of sensing, feeling, judging, organizing [that] transcends expertise" (Dudek & Côté, 1994, p. 144). The following are some emotional blocks:

Personal problems.

These blocks include poor physical or emotional health, chemical or alcohol abuse, or a personal crisis. For example, a student wrote about the "demon of depression" that was "trying to constantly pull me down." Some students are enmeshed in distracting social processes such as dating and partying so that they have insufficient focus on their academic life. Others are coping with multiple responsibilities, including children, family obligations, and jobs. "I had a lot of things going on in my life both personally and culturally and I think it was affecting everything else too much."

Discomfort with emotions.

Students experience difficulty articulating their own feelings and intuitions. A student wrote, "It is hard for me to put away the [idea] that we are supposed to be adults and we are not supposed to express our emotions, especially being a male." Lack of knowledge about their own emotions prevents students from insight into their needs and experiences. Students fear trusting their own responses and interpretations. For example, after my class talked about a sculpture that depicted emaciated bodies, a student wrote in her journal, "I thought of war immediately--but I

thought I was crazy for thinking that." Some students who are afraid of revealing their feelings and being vulnerable in class retreat behind silence and impassivity, and other students cover their fear by being "cool," funny, or derisive. Their jokes, facial gestures, and comments negatively influence the environment and cause other students to become more guarded and defensive.

Discomfort with ambiguity and the unknown.

These students prefer certainty, closure, and easily interpreted meanings. A student wrote, "I don't have a real high tolerance for chaos. I like things to be somewhat in control." Another student commented that "I like my stuff neat and organized, and when I have clutter or something like that I just don't like that." A student who was intimidated by watching other students work in open-ended ways wrote, "It seems that everyone is just cutting figures out that don't make sense to them. I don't want to do that."

Self-concept of not being artistically talented or creative.

Students anticipate failure. "I give up a lot. I can make one little mistake on a picture and I'll freak out and rip it up or finish it halfhearted." Another student wrote, "I felt frustrated when I didn't feel it was coming together well. I felt really angry almost that I couldn't make it work or look how I planned." A student who was ready to quit working on her photomontage wrote, "I am so lost until I want to scream. Why does it look so easy for some and not others? I feel like a struggling artist. It's like I know what to say, but I have a memory block. I pray, 'please help me.'" A student who expressed her fear of doing meaningful work wrote: "I'm not that deep." Another wrote, "sometimes I feel as if I have no clue or an ounce of creativity in me." Students expect the worst of themselves: "I really don't like mine at all and I have a feeling I won't like it at the end. I think mine is going to be a disaster." Others fear that they will not represent themselves fully, and they feel that everything they think needs to be jammed into one image. A student wrote: "I'm putting way too much thought into my photomontage. It's symbolizes me and my twin and I want it to be so full of meaning, but I know I won't be able to capture it all."

SOCIAL BLOCKS

Learning is not only an individual endeavor, it is also shaped by social interactions and intersubjective understandings (Bruner,

1996). Unlike many academic classes in which students may be anonymous and relatively passive, students in art classes are often asked to publicly expose their thoughts and feelings through their imagery and the way they work in class. Social interactions in a class can result in conflict, distraction, or withdrawal. The following are some of the social blocks that students experience in art classes:

Narrow beliefs about people who are culturally different.

Classrooms are not exempt from social tensions that may be caused by differences in gender, race, ethnicity, class, age, or sexual orientation. For example, after viewing a confrontational video by a Chicano performance artist, a student wrote, "...I realized that yes, I do have prejudices--but I never thought of myself as a racist before. I guess I am, yet I've never voiced my thoughts or made actions that would reveal my thoughts or stereotypes." Students may feel anger at art and situations that force them to examine their own beliefs. An environment of intolerance may make it difficult for minority students to feel comfortable expressing their own experiences in class.

Fear of embarrassment.

Students have a strong need to conform to social norms. "I don't like appearing stupid in front of others and I often find myself wondering 'what will others think?'" Students are worried that others will perceive them as strange. "I am often unable to create what I want because I am scared of what others will think of my work." Students feel self-conscious about their own work. For example, a student guarded her work during class time because she was bothered when other students looked at it. She wrote, "[when I worked on the photomontages in class] I was just like, 'I have no idea.' I was like 'duh.' The class wasn't productive at all. I was ashamed ....'cause I didn't know what everybody else's was like. And being since I haven't had very much work with art, I had no idea. Some of these people in here are so creative. And I'm not."

Concern about how the final product will be perceived.

Students are more anxious about grades and approval than they are about the process of making art. "I was so worried about what my final outcome was going to look like, it made it hard for me to find shapes and objects that I liked." Some students believe

they are "thinking too hard," and they get stuck in a strategy that is not working for them. For example, a student wrote, "Ahh! I've never thought so much about nothing! Especially in an art class. I am trying too hard. I want to do my best." Others fear that they will be misrepresented in their work. A student wrote; "I want a message, but I have no idea how I can convey those ideas. I want relevance, but I doubt anyone can see all I want."

Competition with other students.

Students judge themselves by how well they think their work stands up to that of their peers. A student wrote, "I was looking at other people's work and a lot of them have so much emotion. I'm hoping that mine can compete with theirs. I know I shouldn't think that, but I want to do something that makes people say 'wow.' It's not that I want mine to be the best, it's just that I felt really intimidated by works that I saw today, and it would make me have more confidence if I felt like I could do work that could stand up to the others."

Belief that the instructor is judging or misunderstanding them.

Students perceive the instructor's feedback as commands rather than suggestions. For example, a student wrote, "The prof told me that I had to put an outline around parts so they wouldn't blend in. I didn't like it. Although she said beforehand that it was constructive criticism, it still hurts." Another student was angered because when she was "just messing around" with her images, I suggested that she think about color relationships. The student said: "[Teacher's] input just made me not want to put it together ... maybe if she would have said, 'oh, that looks nice,' maybe I would have proceeded more with it." Other students think that their first ideas are the only possible ones, and they stubbornly oppose suggestions to think more divergently. In response to my suggestions to "push" her ideas past her first efforts, a student wrote, "I'm sick of being done with something and having it be pushed. At times you don't want to be pushed ... that's why today sucked. I couldn't be pushed any more."

Anger toward school and authority figures.

Students are resistant to the directive nature of assignments and to the constraints of a classroom environment. Others are

confused or angry about their perceptions of the world around them, and they may be withdrawn and evasive. Other students do not feel challenged by the task. "If I find something dull or it doesn't challenge me, it makes it hard for me to be creative."

Difficulty thinking and acting independently.

Students seek approval for each move they make, and they want the instructor to be directive. A student complained that, "I would have liked her to specifically tell me ... you need to add something more to this. You need to close it in or define something more." Another student said, "I was basically looking for [the instructor] to tell me if it was good or not."

INSTRUCTIONAL AND ENVIRONMENTAL BLOCKS.

These blocks are affected by environmental and instructional factors that are established by the teacher for the whole class. They are often the result of unclear, poorly structured assignments; unrealistic expectations; or unfair methods of evaluation. The instructor may present concepts and goals in terms that students do not comprehend. For example, a student reported that "[the instructor] uses phrases that I sometimes don't understand, like, 'it has to come together more, it has to be more.' I don't know what 'being more' is. She's got to be more specific." Environmental blocks that make it difficult for students to think creatively include noise level, temperature, cleanliness, and arrangement of the room. In addition, there can be insufficient space and material resources for students to think creatively.

BRIDGES FOR CREATIVITY

What do these cultural, perceptual, conceptual, emotional, social, and instructional blocks mean to teaching? What instructional conditions help students achieve fluid, creative thinking, even if they are initially blocked? How do students with limited experience and interest in the arts develop the means to generate and solve their own artistic problems? Theory and practice suggest four key areas that need to be considered to help students overcome blocks so that they can feel invested in their work, take intellectual and emotional risks, develop their work to a level of aesthetic richness, and construct meaningful content. What these conditions mean in specific contexts depends on factors such as

the assignment, student population, teaching methods, and learning goals. The following general conditions are important for creating a culture in which students are able to use their individual and collective resources and strengths to think creatively.

Personal meaningfulness.

Focused and enthusiastic participation is more likely when students feel that what they are doing is authentic, self-expressive, and relevant to their lives. When students are able to use their interests, beliefs, emotional realities, and life challenges as resources for artistic expression, they are motivated to make art as a way to give voice to their ways of seeing the world.

Supportive social climate.

A sense of community and shared mission encourages students' confidence and risk-taking. A supportive classroom culture is nonthreatening, informal, and noncompetitive, with open feedback and mutual respect for diverse ideas. Seeing a range of artistic examples helps students see how others express emotional and social issues in their art and understand that their own art-making is part of a larger tradition of artistic inquiry.

Assignments and instruction.

The structure and delivery of assignments contribute to students' ability to go beyond their own preconceived limits and to understand the conceptual basis of their work. Technical, formal, conceptual constraints help students know what to work toward and to test themselves against, but students also need space to go in directions that are relevant to their own expressive needs. Assignments should honor students' own ways of generating and solving expressive problems. By using a variety of modes of representation, including written text, sound, static visual images, and kinesthetic expression, students are able to learn in ways that make sense to them.

Knowledge of creative processes.

Learning a repertoire of strategies for working creatively -- including brainstorming, relaxing, and experimenting -- enables students to be self-directed in their work and to develop creative dispositions, including the willingness to imagine possibilities, to

explore ambiguity and paradox, and to recognize multiple perspectives (Eisner, 1998). Readings, reflective writing, and group discussions provide opportunities for students to reflect about their creative processes.

CONCLUSION

In this paper, I have discussed ways that students become blocked when they attempt to generate and actualize artistic ideas. I have also suggested instructional conditions that promote meaningful engagement in creative processes. Although this research is specific to academically underprepared students, it is applicable to learning in many secondary and postsecondary contexts in which the goal is to foster creative thinking and to help students give symbolic form to their thoughts and feelings. With a better understanding of when and how students encounter problems, we can design instruction that helps students recognize creative blocks and develop their own strategies for dealing with them. By anticipating students' blocks and explicitly teaching creative thinking, we can construct an environment that enables students to want to take creative risks, to become emotionally involved, and to find ways to express their understanding of the world. Instead of blaming students for not understanding how to think creatively, we can design developmental strategies that help them learn creative dispositions and processes. In this way, we can help students build a foundation on which they may learn the concepts and techniques that will enable them to reach higher levels of artistry.

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Exploring New Possibilities and the Limits of Theater Education:
A ROLE-PLAY PROJECT WITH ADOLESCENT ACTORS TO IMPROVE PHYSICIANS' COMMUNICATION SKILLS

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The main goal of this study was to explore new possibilities and the limits of theater education through a role-play project, using adolescent actors in workshops designed to improve physicians' communication skills.

More specifically, our objectives were:

-To describe and analyze the processes involved in the preparation of teenagers' acting to improve physicians' communication skills.

-To develop an understanding of processes that foster better communication with teenagers.

-To identify essential components of theater education that promote adolescents' acting skills.

We have video-recorded, interpreted, and analyzed what is being done in an experimental project with high school theater students.

Many of the greatest philosophers, from Aristotle and Plato through Rousseau and until today, have referred to drama/theater in education as an important means of developing students' intellectual and emotional resources. However, we still have not yet succeeded in supporting this statement in our research (Schonmann, 1996). In the field of theater-drama education, we mainly have, a kind of speculative or analytical philosophical research, and we lack a substantial literature on artistic knowledge and experience that is based on investigation of daily experience in theater classes. Our present research aims to contribute to the establishment of that literature and, by so doing, to join the line of qualitative research in the field of theater/drama education that has been lately developed (O'Farrell, 1994; Somers, 1996; Taylor, 1996).

PERSPECTIVES

A trusting doctor-patient relationship is essential for efficient health care. Physicians frequently feel uneasy when facing adolescents who seek advice in their clinics (Orr & Ingersoll, 1988). This feeling may result from difficulties adolescents have expressing their health concerns clearly, as well as from their reluctance to share their feelings with adults (Silber, 1986). The establishment of communication skills with patients is required at all levels of training in medicine, and various methods have been developed to improve these skills, including the use of actors as role models. Only a few reports describe this method with regard to adolescent patients, none of which have used actors who are adolescents themselves (King et al., 1994; Lincolnet al., 1978; Brownwellet al., 1994; Pieters et al., 1994; Editorial, 1995).

Adolescents, who are in the transitional phase between parent-dependent childhood and independent adulthood, often feel threatened by the authoritative approach of professionals and are not easy to deal with in medical settings. Confidential issues regarding sexuality, substance abuse, and even noncompliance with medical therapy frequently hamper communication with the adolescent patient. Establishing a trusting adolescent-physician relationship is the cornerstone in the medical management of teenagers, and the acquisition of communication skills with teenagers is therefore required.

In our research project, which lasted three years, we developed a way of training physicians to improve communication skills with adolescents, and we examined how this training can help physicians develop a better understanding of the skills that foster communication with teens. In addition, we examined how this way of developing theater in education can promote adolescent skills in acting.

Our basic approach was to integrate the instrumental and the artistic functions of theater in education (Bolton, 1992; Kempe, 1988) in a design through which we could deepen one of the central elements in theater-education: role-play.

We could also identify some essential components of theater education that promote adolescent skills in acting. These are the elements of improvisation, proxemics, and catharsis.

MODES OF INQUIRY AND DATA SOURCES

Our three-year research project, started in 1996, was developed in cooperation with the WIZO Secondary School for Arts in Haifa. Eight 17-year-old pupils (four boys and four girls) of the theater department were trained as part of their studies by a theater specialist and a physician specializing in adolescent medicine to present 20 different medical situations in front of groups of 20-30 pediatricians and family practitioners.

Our study was based on two assumptions:

1. Many physicians in Israel lack the skills necessary to communicate with adolescents. By exposing physicians to theatrical methods of training, it is possible to improve their ability to communicate.

2. The adolescent actors, interacting in the workshop with the physicians, create a new educational environment that becomes an artistic site where they develop new theatrical skills.

On the basis of these assumptions, we developed our research project as follows. We started by choosing the young actors according to the recommendation of their theater teachers and then obtained the permission of their parents to let them participate in the project.

Two cycles, with each a selected group of students, took one year and a half each. During each one-year cycle, six months was an extended period of improvisation during which a group of eight students worked on 20 medical situations. At the end of the first cycle, this group of students had finished their studies in the high school, and we started another cycle with another group of selected students, who also worked for one year and a half. Altogether, our study lasted for three years.

We taught the students how to improvise not merely by doing something "on the spur of the moment," but by learning how to fill that moment meaningfully.

The training of the young actors included six steps:

1. Twenty case vignettes were given to the students. From these each student was asked to choose two or three for role-play simulation.

2. A doctor specializing in adolescent medicine (D. Hardoff) gave a brief medical explanation of the cases to the young actors, with further clarifications on the clinical details to each student regarding his or her cases.

3. A theater specialist (S. Schonmann) instructed the actors to build the characters of the patients within the context of family and social backgrounds.

4. Each student presented the story of his or her case, including its medical and environmental characteristics, in front of the other students, the theater specialist, and the physician. Each student received constructive feedback, which enabled him/her to improve the narrative in the case vignettes.

5. Each student role-played his/her role confronting the adolescent medicine physician (D. Hardoff), who role-played the doctor, and received feedback from all participants mentioned above. This step enabled the students to improve their acting skills while facing a familiar doctor.

6. The young actors met with a group of pediatricians who were experienced in adolescent medicine, and role-played in front of that group, while one of the doctors played the physician's role.

In these situations, the major benefit of the students was in that they experienced for the first time presenting a "character" and could enact their parts confronting the ways in which doctors deal with confidentiality issues as well as home and school problems. The difference between traits experienced vs. inexperienced doctors would display was of minor importance.

The young actors were asked to focus on the nonverbal communication, including gestures by the physicians. The actors commented about their feelings during the acted simulated interviews and expressed their opinions of the physicians they confronted.

These steps prepared the young actors for the workshop set up with the physicians who were inexperienced in adolescent medicine, whose communication skills we wanted to improve. Each group of physicians received a brief introduction regarding the project and its purposes; they then took the role of the doctor in the role-play situations we had planned for them.

By videotaping the full sessions in the various workshops over three years, we created a record of the communicative and artistic development of the theater students and the communicative development of the trainee physicians. The videotapes and recorded observations constitute texts that were analyzed and conceptualized. We also conducted in-depth interviews with eight students who participated in the project during its three years and with 28 physicians who were randomly chosen from the 80 who participated in the various workshops. The key to analyzing the enormous amount of data gathered over the years is in the context in which they were created. Our basic approach to the data was to give meaning through contextual interpretation. The research is well grounded in the framework of action research, since our goal was to improve practice immediately in a few groups of physicians as well as in a theater class. We, as researchers, were also the practitioners who conducted the whole project focusing on problems and questions that emerged in the process.

ROLE-PLAY

THE PRESENTATION SETTING:

Groups of 20 to 30 primary care physicians, either pediatricians or family practitioners, met for continuing medical education. During

the role-play one physician volunteered to sit in front of the group and to take the "story" from one of the teenage actors. The adolescent physician (D.H.) in charge of the training would stop the role-play, either when the trainee doctor could not proceed with the conversation or when some medical or psychosocial issues needed to be clarified. At each "cut" the other participants commented and suggested different ways to proceed with the role-play. This process of involving the spectators in the acting resembles Augusto Boal's (1995) technique of "forum theater," which includes that the audience can take the place of the actor on the stage.

In this technique the active participants on the stage try to obtain information using arguments by which they try to force the others to explain. Boal's work pursues a new theater that involves spectators and performers in a search for integrity. Forum theater is still in its infancy. Boal himself has stated: "Much research and experimentation will be required before this new form reaches its full maturity" (Boal, 1992, p. 224). Nevertheless, the fundamental and unique principle of Forum theater has been articulated and established: this central principle is the intention to transform the spectator into the protagonist of the theatrical action and in this way bring change to society, community, or special interest groups.

After the case vignette had been completed, the young actor was asked to describe his or her feelings during the simulation, and the medical trainee was requested to explain his or her approach. A theoretical discussion then took place, addressing relevant adolescent medical issues. Diagnostic issues as well as therapeutic approaches were discussed within the group, with the young actors providing constant feedback to the medical trainees about their understanding and their feelings with regard to the issues raised during the enacted role-play. Each case vignette took 30 to 45 minutes, and usually two to three cases were simulated and discussed at each meeting. Applauding after each performance added a theater-like atmosphere. Each case could be presented in different ways by the young actors and could be repeated with different trainees during one session. This emphasized various approaches to a standard situation and enabled the young actors to develop a better understanding of modes of communication they could develop in the process of the improvisation.

Several health issues were included in the vignettes, covering typical adolescent health problems such as pregnancy; eating disorders; chronic conditions such as obesity, asthma, and epilepsy; abdominal pain; headaches; cancer; mood disturbances; and sexual abuse. Confidential issues as well as home and school problems were also included.

To illustrate the case presentations, two vignettes are described:

> 1. A 16-year-old girl has been complaining of tiredness and weakness for several weeks. Her appetite has decreased and she has recently refrained from going out with friends during weekends. A systematic review reveals frequent and prolonged menstrual periods with blood clots, indicating dysfunctional uterine bleeding which results in severe anemia.
>
> The presentation of the case seems to be related to psychosocial problems, and the trainee doctor may easily be diverted into concentrating on home and school situations while overlooking a simple systematic review that would have revealed the medical problem and that would have led to the correct diagnosis.
>
> 2. A 15-year-old boy with a history of asthma that has improved on preventive therapy complains of a recent relapse with frequent need for broncho-dilator inhalations. History reveals a decreased compliance with the preventive treatment in a very angry adolescent with overprotective parents. And the teenager has recently started to smoke cigarettes. Two actors present the case. One is playing the asthmatic boy, and the other is playing an overprotective parent, who would not let the adolescent be alone with the physician. At first the trainee doctor has to create an atmosphere that would enable the parent to leave the son alone with him. Then a trusting relationship with the angry adolescent needs to be established, followed by a psychosocial systematic review that would reveal the noncompliance in medical therapy of the chronically ill

patient as well as the fact that he has started to smoke cigarettes.

IMPROVISATION VERSUS FORMAL ACTING

Assuming that the conceptual differences between improvisation and formal acting are known to the students from their previous learning, we used improvisation of various kinds (Nachmanovitch, 1989) and worked to understand the intricate relationship between "formal acting and improvising, understanding that each includes the other, although acting is only one part of the creative process of improvising" (Frost & Yarrow, 1990).

The basic common denominator to all drama strategies is improvisation. Improvisation has become a synonym for the unplanned situation within which we adjust ourselves to others by a series of activities. In theater the meaning of improvisation is far more complicated; it is basically making drama without the help of a script.

In our role-play project we followed Bolton's (1998) works which combine in a dialectic way two extremes in improvisation, the extreme of spontaneity and the extreme of self-control. Improvisation without planning leads to chaos, while overplanning can "kill" the spontaneity that is an essential component giving freshness to the performance. We played with the spontaneity versus self-control mechanism, and through this work the students became more aware of the enormous potential of improvisation.

The role-play component in our work was neither pure improvisation nor formal acting; rather it lies in the gray area between game phenomena and an aesthetic form of artistic play. It lies within artistic and social domains and is based on the will of the players to partake in a social learning situation involving physical, sensual, and mental proximity. In the process of working on the imaginary world created in each of the chosen cases, we could analyze and identify a new style of role-play emerging from our process. This style is based on the idea of changing the stances of participants through the making of the role-play. Our basic idea was to be able to change the position of the trainee physician from

the stance of spectator into "spect-actor" and to change the position of the young actor from being actor per se to "spect–actor" whenever that was needed to further the unfolding role-play. The transformative situation needs high concentration and ability to develop a sense of orientation in changing situations. We departed from the conventional pattern of role-playing in which all the participants on stage are acting and thus opening up an opportunity for reciprocity between actor and "spect-actor" (using Boal's terminology, 1992, p.230).

We can identify four criteria for the style of role-play in our work:

1. *Participants:* The role-play can be played with or without an audience. The main interest of the actor lies in his/her partner in the enacted situation. In our case this partner is the trainee physician. The physician is not playing but is going through a kind of simulation within a laboratory-like condition. The basic dramatic situation in which observers are indispensable is blurred. This is a new experience for the students, who were trained on the assumption that acting exists only for the public.

2. *Conflict:* The conflict is carefully planned by the young actors and thus is known beforehand to them. Yet since the conflict is not planned in advance by the trainee physician, the conflict that occurs in the stage-like situation is realistic as in life. Neither its characteristics nor its measure or limits are known beforehand.

3. *Shaping time:* As the theater is a closed entity, time is borrowed, suspended, and has flexible characteristics. Yet since the basic situation in our role-play includes one or two young actors who are acting and one trainee physician who is not acting (rather, he or she is trying to be as real as possible), the physician's time is not perceived differently from reality. For him or her, it is real time. It may have a different tempo that stems from the power of the experience generated by the participants, but it is still real time. The combination of different perceptions of time while participating in a role-play situation is a unique

improvising as well as formal acting situation that the students have no other way to experience

4. Shaping a place: The place is clearly defined. It is the doctor's clinic. For the young actor it is an imaginary place, but it is a real place for the trainee physician. This double use of place shapes the artistic experience in a unique delineation of boundaries and the blurring of boundaries: a new experience for the young actor which gives him or her a sense of dialectic dimension for the possibilities in the role-play.

We realize that a role-play involves people in active role-making situations in which *attitudes and not characters are the chief concern.* This understanding supports Heathcote's (1984) conception of drama as an attempt to create a moving picture of life which aims at surprise and discovery for the participants.

PROXEMICS

Proxemics is a term first coined by Hall (1959), an anthropologist who investigated the idea of one's personal space, to develop his theory of reciprocal reactions among people in a defined space. In his research he defined four different concepts of space: *intimate, personal, social,* and *public. Intimate space* refers to friendship, closeness, and love. This is the distance between eight and eighteen inches whereby a person is always conscious of his/her partner. *Personal space* in which the distance is 18-48 inches is meant for private conversations. The *social* and the *public spaces* are both at a distance of four to seven feet, and there is almost no difference between them in this respect. Rather, the difference is in the nature of the activity that takes place. Both are spaces without privacy.

The role-play situations which develop in our research are always situated in the doctor's clinic-like offices, and this fact dictates conditions of intimate and *personal spaces* due to the action taking place in a relatively small place. The relations of closeness versus distance in this space indicate certain attitudes of people towards each other. In other words, the concept of proxemics

reflects a person's condition in a given space and time and enables us to read clearly the nonverbal signs of communication such as gestures, facial expressions, glances and movements. In the theater, the concept of proxemics is central. It reflects dynamic relationships between the characters on stage, and only through the actors positioning on stage can one read these relationships.

This role-play activity in a closed space, constrained by limits of time and participants, focused our attention on the known notion that very often one finds a mismatch between verbal and nonverbal communication and one usually tends to believe more the nonverbal forms of expression. The young actors were trained to control their nonverbal behavior in order to release or to hide information from the trainee physician. The special situation that occurs in a *personal space* face-to-face interaction leads to another kind of playing. It is a miniature playing. It is rather like a play on a small scale: small movements, small gestures, quiet voices. It is like playing for a camera rather than for a stage, a new opportunity for the young actors to experience.

CATHARSIS

Adolescents find themselves in a unique developmental stage during which, officially, they are considered minors but gradually they become capable of making their own decisions and are required to take responsibility for them. Health professionals who work with adolescents often feel obligated to serve as their advocates; however they frequently encounter rejection and even hostility. Creating trusting and authoritative relationships with adolescent patients, while at the same time being successful in obtaining useful information from them, requires a high level of communication skills.

Adolescents need to learn to "let off steam" with doctors. The youngsters' need to "let off steam" provides the physician with a cathartic function, which can be considered a part of his or her professional role.

Catharsis is a difficult concept in dramatic literature. The term appears originally in Chapter 6 of Aristotle's Poetics, where it is associated with pity and fear and is clearly related to the effect or the aim of the tragedy's affective power. Vaughn (1978) maintains

that the difficulty in interpreting "catharsis" is due in part to the problem of translation and that each of the many theories of catharsis is based upon a particular translation of the key passage of ten Greek words in the original. The most widely known way of understanding catharsis is based on the "purgation" theory which suggests that tragedy arouses emotions of pity and fear in the spectators and then purges or eliminates these emotions. One of the many other interpretations of catharsis is "clarification," a concept that does not deny the emotional power of tragedy but sees this power in the plot itself. In other words, through the selecting and ordering processes of art, the incidents of the play are made clear in terms of "probability" and "necessity" and this clarity of action is the source of tragic pleasure (Vaughn, p. 27). Boyce (1987) argues that there is a therapeutic and educational benefit of catharsis.

If catharsis is to be therapeutic and educational it must be an experience that is genuinely felt as well as intelligently understood. The venting of one's feelings is not harmful to the spectators or to the actors; on the contrary, it serves their emotional balance of power. It helps maintain the equilibrium of mind and the overcoming of fear and hate.

We perceive catharsis as supporting one's emotional life, and it can help a person to function better outside the walls of the theater. In the role-play project this concept was useful for understanding the structure of the social behavior in the doctors' clinic as well as the relationships and the problems that are experienced there. From our point of view, the high tension and the conflicts that adolescents face need to find a constructive channel of release. When an adolescent enters the clinic, he or she is usually not relaxed. It is often a tense situation that can activate a cathartic process.

The following vignette illustrates catharsis in our role-play situation:

> David: Why not?
> Physician: You know why. You suffer from epilepsy, and you had three fits this year, and you're not allowed to drive.

> David: That can't be true. You told me for years and years to behave like a normal boy. I tried so hard, I took the medicines and now when I need your help, all of a sudden I am not a normal boy any more...

The adolescent medicine physician who was controlling the role-play situation cut the action and stopped this outburst. The trainee doctor agreed that he was facing a real problem and that actually there were a few possibilities with which he could tackle the situation. Regardless of whether solutions are available to the conditions contributing to an explosive situation, a doctor has to be aware of his role in defusing -- via catharsis -- an explosive situation. Doctors need to deal with emotions; thus, tensions that are relieved or reduced in the role-play situation can help the inexperienced physician to learn to deal with emotional moments of outburst. For the young actors it is an opportunity to play a tense role in a personal space, which is very difficult enactment even for an expert actor.

POINTS OF VIEW AND CONCLUSIONS

In our analysis we have constructed an inner grammar of these improvised dramatic situations, leading us to build a training method to improve communication skills. The heart of the project was to find means of expression for the players.

At this stage of the research, we cannot define the limits of the theater in education. We have no hesitation indicating, however, an ominous sign that must be considered. Whenever a young actor says, "Actually, I wasn't acting; I was just being myself," it should be seen as a warning that there might be a problem.

For example, when Micky said, "I just played out my own illness," there was a risk that he might get lost in the fiction and would not be able to differentiate between reality and his role in the role-play. This did not happen to Micky, but it did almost happen in the case of Susan, who chose to play an anorexic girl who did not seek any help. In an interview with her following the project she said:

> I chose to play an anorexic girl because it fascinated me. At the beginning the role was only on paper: a girl of 16 who is ill. Slowly I entered into this girl's head and then I could not eat any more. My friends were worried about me and they wanted to tell you that I had really got a problem. Even my mother thought that something wrong was going on there, but I gradually learned to make a difference between me and the character I was playing. Now you can see for yourselves, I am fine now."

What Susan did not know was that her case had caused us to worry. We had a great fear that she was losing control. Her friends *did* tell us about their suspicions, and we ourselves noticed that she was at the very dangerous point that she was "playing with fire." Only because we had an expert physician in the project who took a particular interest in this situation could Susan continue playing her role and even benefit in the context of her entire life.

In view of what happened with Susan, we are fully aware of the psychological concerns that might arise in a project such as this. We discussed the ethical issues between ourselves as researchers and as leaders of the project, to be sure that no harm would be done to any of the teenage actors. Our main conclusion was that a project of this kind should be accompanied by psychological assistance in those cases where the theater specialist or the physician might not have sufficient expertise.

Susan gained fundamental understanding that the boundaries between "real life" and "as if" situations very easily become blurred. The learning process of acting is a creative process during which one needs to use his or her own creative ability in order to learn. The knowledge of acting comes from inside while the outside imposes the circumstances.

New possibilities of developing theatrical experiences were opened in the project. From the interviews we can conclude that:

> All the young actors we interviewed reported they enjoyed being involved in the preparation of the project and in its implementation. They all said they had improved their

understanding of what theater really means and had gained insight into the power of acting. Each student could define his or her own magic moments in the project that had helped the student improve his or her acting skills.

Some students claimed that the new "acting" experience enhanced their ability to make out the social context in which interesting things happen. "It was a good experience and I thought it was worthwhile," said one of the students, who thought that the "main benefit of this experiment was to realize that people may do this sort of things for improving their professional skills." Some students clearly stated that their benefit from the acting was in understanding that drama is not only an art form in its own right but also a good tool to increase communication skills. The students also mentioned there was a need for more intensive work of this nature during the school year.

Each young actor participated in two or three sessions, and was asked to comment both on the "cases" acted out and on the theatrical aspects of the sessions. All the young actors reacted positively to the experience of performing in front of adult professionals. They also enjoyed being in the position of the "instructor" and not the student. Besides receiving much new information on medical issues, they gained awareness that physicians have viewpoints and doubts in various clinical situations and that medicine is a multifaceted field.

It should be stressed that for the students this was a completely new theatrical experience, because they had to play their parts facing physicians who were not acting but behaving as they usually did in their clinics. This situation led the students and the two project directors to reflective sessions during which we shared our insights about creativity; control; timing; balance; release of energy; and, most important of all, ways of conducting fruitful dialogue. Because of the strong improvisational elements characterizing this work, the project provided opportunities for raising questions about the relationship between formal "acting" and "improvising." We claim that acting is only one part of the creative process of improvising. The students became aware of the fact that improvisation is about order and about adaptation, about truth-

fully responding to changing circumstances, and about generating meaning out of contextual incidents.

Most of the physicians attending the workshops reported having enjoyed the opportunity to experience a unique training method. The participating physicians said the training had great value in improving creative thinking and communication skills with adolescent patients as well as having learned something new about themselves.

However, the majority admitted their reluctance to role-play in front of a group of colleagues. Those physicians who did role-play felt embarrassed mainly at the beginning of each session. They emphasized risks inherent in having to not only publicly demonstrate medical knowledge but also establish a comfortable atmosphere with the adolescent "patient." Receiving feedback from the actors during their response at the end of each simulation was a new experience, which was appreciated by the participating physicians and identified by them and confirmed as the most important source of learning taken home from these exercises.

That the actors themselves are adolescents helped in creating an authentic atmosphere of the clinical situation during the role-play and enabled the medical trainees to receive genuine feedback from real teenagers. The on-site response of the "patient'" contributed to the physicians' understanding of the thought processes and the feelings of adolescent patients, regarding medical as well as psychosocial concerns and issues of confidentiality.

We can conclude that:

1. Young actors who have been trained to simulate patients with specific health problems and characteristic personalities are able to create an atmosphere that is similar to that of a real clinic.

2. Training physicians to improve their communication skills with patients and their families by rehearsing the physicians with the young actors before groups of colleagues was found to be very helpful. As a result of this project, continuing medical education in a few places has been changed by incorporating adaptation of this project as a new creative training methodology. Since these adaptations are long-run

programs, the full contribution of this method is still to be observed.

3. The elements that characterized our project exemplify the instrumental and artistic dimensions of educational theater:

- Reciprocity between the participants in the scene and their audience.
- Interaction between actor and "spect-actor."
- Performance in which there is a clear element of improvisation within the formal dramatic action.

SIGNIFICANCE OF THE STUDY

The importance of this study lies in the collaborative efforts of health education and theater in developing an effective way of teaching physicians communication skills with adolescents and, at the same time, improving the young actors' ability to utilize theater techniques. While medicine has improved tremendously in various technological dimensions, the doctor patient relationship remains at the core of the art of healing. Further enhancing communication skills with adolescent patients has far richer consequences than those experienced by the actors as actors and by participating physicians. It is a training method which can also yield great advantages in other areas of life.

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EXPANDING THE THINKING POTENTIAL OF PRESERVICE ART TEACHERS

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Despite extensive training and practice, beginning art teachers often have difficulty developing and presenting substantive, cohesive lessons. Unfortunately, little is known about the thinking and planning processes of novice art teachers. How do they organize ideas? How can they be encouraged to think more deeply about the relationships between content and teaching strategies? This paper explores these issues and reports on the results of a project that examined preservice art teachers' thinking about contemporary art and teaching through the use of concept maps. A pre-test, post-test quasi-experimental design was used to investigate units of instruction preservice art teachers (N=17) developed in the form of two concept maps. The maps were created in response to a selection of images and information about contemporary artist Barbara Kruger. Structural and semantic aspects of the maps were analyzed and compared to form a picture of how beginning teachers organize their thinking about lesson content. Results indicated that participants settled on an approach to the artist and changed it little when provided with additional information and teaching suggestions.

Researchers have found that despite extensive training and practice, novice art teachers often have difficulty developing and presenting lessons that facilitate the kind of higher order art understandings currently recommended in the field (Short, 1995). In addition, novices often compartmentalize their understandings, making it difficult to flexibly integrate subject matter and pedagogical knowledge (Koroscik, 1990). Interestingly, beginning teachers' lessons may exhibit these tendencies (lack of integration of subject matter with pedagogical knowledge) even when they seem to have a sufficient understanding of their subject (Lederman & Latz, 1995).

Although some of the lack of integration of subject matter and pedagogical knowledge in novice art teachers' lessons is due to characteristics associated with novice teachers in general (see Berliner, 1992), the ill-structured nature of art content makes it particularly difficult for art teachers to access and use prior art and pedagogical knowledge in novel instructional situations. Art, like medicine, is considered to be an ill-structured domain because art knowledge is built of cases and neither follows consistent rules nor falls into predictable patterns (Efland, 1993). Therefore, art educators must have a large and diverse understanding of the content they teach. Typical art programs not only stress artists, artworks, and ideas from a wide variety of periods and cultures but also teach studio processes such as ceramics, textiles, photography, printmaking, painting, sculpture, drawing, computer graphics, and metalsmithing. Teachers are expected to be competent in each process and to link these techniques with appropriate key ideas as reflected in artworks over time and across cultures. This is not an easy task for beginning teachers, who tend to have fragmentary understandings of subject matter and pedagogical concepts and difficulties making connections between art ideas and teaching strategies.

Relying on what they either already know or learn from art education sources, art teachers typically select the art ideas and information they believe to be important. This process tends to create curricula dependent on the content expertise of individual teachers. Not surprisingly, some new teachers have an easy time developing cohesive, content-rich lessons. However, many beginning educators struggle as they attempt to combine all the things they know and have learned about kids, art, and teaching into lessons for specific students and grade levels. When asked to go beyond superficial ideas and devise lessons that promote higher order understandings in pupils, the challenge for beginning art teachers often becomes even greater.

Unfortunately, little is known about the thinking and planning processes of novice art teachers. How do they organize ideas? How can they be encouraged to think more cohesively about the relationships between content and teaching strategies? This paper

explores these broad questions and reports on the results of a research project that investigated preservice art teachers' instructional approaches to contemporary art through the use of concept maps.

TEACHER THINKING AND LEARNING

Although art teacher thinking and learning has not been studied in a sustained way, there have been several calls for additional attention to this topic in the field (i.e., Galbraith, 1997; Zimmerman, 1994). Regarding the use of subject matter knowledge in the classroom, Zimmerman states, "There are few contemporary research studies about preservice art teacher specialist education" (p. 82). However, related areas of educational research may be useful in examining the relationship between teachers' thinking and their pedagogical strategies.

Investigators examining educators from this perspective disclose that preservice teachers frequently have superficial understandings of their subject and lack the ability to relate it to student needs and teaching strategies (Berliner, 1992). In contrast, accomplished teachers have a rich and deep knowledge of the subjects they teach, and their understandings are organized in elaborate, coherent patterns of conceptual and procedural knowledge called schemata. Schemata act as organizing frameworks and include information about teaching strategies, content, materials, techniques, student abilities and prior knowledge, and school procedures. While experts employ their schemata with little cognitive effort, the schemata of novices are often shallow or incomplete and difficult to apply when needed (Chi, Glaser, & Farr, 1988). One way of further studying these relationships might be to examine and work to enhance the development of intricate schemata in novice teachers who generally lack the ability to devise curricula with complex interconnections.

CONCEPT MAPS

For nearly 20 years, concept maps have been used in science and mathematics education to characterize the configuration of understandings students hold about particular topics (e.g., Acton, Peder, & Goldsmith, 1994; Barenholz & Pinchas, 1992; Heinze-Fry & Novak, 1990; Novak, 1979). Often called semantic trees or webs,

concept maps have also been used to reveal misconceptions and identify areas where student understanding is superficial or incomplete (Feldsine, 1987; Fisher & Lipson, 1986). Recently, concept maps have been used to study teachers' curriculum planning and instruction as well as the knowledge structures and conceptual changes of preservice teachers as they progress through their educational training (e.g., Beyerback, 1988; Chen & Ennis, 1995; Dana, 1993; Ferry, 1996; Morine-Dershimer, 1993). Crucial to all these investigations is the idea that concept maps represent the schemata learners have about particular topics. Thus concept maps can supply information about the understandings novice teachers acquire as well as uncover how they organize and use knowledge in teaching (Artiles, Mostert, & Tankersley, 1994; Beyerback, 1988).

There is some evidence to support the contention that concept maps can also enhance the clarity of learning by helping individuals journey through complex material in a more meaningful way (Novak & Gowin, 1984, p. 44). At the same time, Heinze-Fry and Novak (1990) report that the construction of concept maps made learning more meaningful for students because they perceived themselves as more active learners. Ferry (1996) suggests that concept mapping might improve preservice teachers' thinking about instructional content. This may be because concept mapping activities help individuals organize main ideas, thus facilitating understandings of complex subject matter (Herl, Baker, & Niemi, 1996, p. 207). Therefore, concept maps may be a useful tool to use when examining beginning art teachers' thinking about instructional content or when searching for ways to facilitate connection-making between art ideas and teaching strategies.

RESEARCH QUESTIONS

Based on the broad areas outlined above, this project focused on the following questions:

- Will the content and complexity of preservice art teachers' concept maps be affected by differing types of art teaching information?

- How will cues about teaching for higher order understanding influence teachers' concept maps?

- How will the inclusion of explicit lower order and higher order teaching activities effect teachers' understanding of art and the concept maps they develop?

METHODOLOGY

Research Design

To answer these questions, a pre-test, post-test quasi-experimental design was used to investigate units of instruction preservice art teachers developed as reflected in two concept maps they drew. The two concept maps were analyzed to operatinalize the dependent variable or change in structural complexity between the first map and the second. The first map (pre-information) was created in response to a selection of images by contemporary artist, Barbara Kruger. A second concept map (post-information) was developed after participants reviewed art and teaching information (independent variables). Three independent variables were examined in this project: (a) art information about the key artist and her work, (b) teaching suggestions, and, (c) cues about teaching for higher order understanding. After the first mapping activity, participants completed a brief background questionnaire to assess the depth of their prior knowledge of the artist and their experience working with concept maps.

Selection of the artist.

Barbara Kruger's work was chosen as a content focus because her images may be interpreted in a number of ways, and teachers' approaches to them can provide insight into their depth of thinking about art and teaching. Kruger uses a variety of collaged photographic images and phrases drawn from print media to examine value systems, gender equity, and political power structures. The importance of text and image in Kruger's work is obvious and related to the work of many postmodern artists who use confrontational images to challenge viewers' beliefs about social issues. An individual with little knowledge of Kruger yet with adequate understanding of ideas explored by contemporary, activist artists would still be able to understand her message.

However, a shallow interpretation of her work would tend to center on a single issue related to either collage, photographic processes, or simplistic subject matter. It was expected that participants would initially be unfamiliar with Kruger's work and therefore would be forced to draw on what they knew of art in general to develop a concept map based on the artist.

Participants

This project was conducted with undergraduate and graduate art education students enrolled in a certification program at a large midwestern university (N=17). These students were part of a rigorous five-year program in art teacher preparation consisting of over 175 semester hours of art, education, art education, and general studies courses. The prescribed plan of study required a minimum of 48 hours of studio and 15 hours of art history coursework including one course on contemporary art. The rigorous nature of the art education program and its focus on depth of art knowledge were determining factors in the selection of this group of participants. Ready access to participants was another consideration.

At the time of data collection, the participants were enrolled in a semester long course on curriculum and instruction in art education, the second in a series of three. Previous course content focused on teaching for understanding, distinguishing between higher order and lower order lessons, and approaches to curriculum planning in art education. The participants were presumably familiar with strategies for planning lessons that aimed to develop higher order understanding in pupils.

Data Collection Procedures

Before data collection all aspects of this project were pilot tested using a sample of similar participants. Adjustments were made in materials and procedures to reflect the results of the pilot test. Final data were collected during several sessions in the room where the class normally met. First, after an introduction and tutorial on concept maps including a practice mapping exercise, participants were asked to create a concept map of a unit using some or all of 12 small color reproductions of artwork by the contemporary artist, Barbara Kruger.

The process of creating a concept map has been well discussed elsewhere (e.g., Novak & Gowin, 1984; Roehler et al., 1990). Using similar procedures, participants in this study first developed a list of concepts, ranking them from general to specific. The central or key concept, called the superordinate, was placed on the map first. Next, the more general terms were added and linked. The mapping process proceeded until all terms were used. Finally, additional links were made to connect terms. Thus attention was given to both the content and structure of the map.

The map participants created was to be aimed at an actual class of students enrolled in an art foundations course at a high school in Kansas City, Kansas. A detailed description of the class with photographs was provided so that participants would have the same concrete picture of the teaching context and student population. Throughout the mapping session, participants were encouraged to include as much as they knew about the artist, or contemporary art in general, and the instructional strategies needed to teach a unit on the topic.

The final session was conducted a week after the first mapping activity. In this session, all participants were provided the same information about Barbara Kruger: biographical information, interpretive ideas about her work, and a description of her working processes (see Figure 1). One group of participants received only this information while the two other groups received either the Kruger information with lower order and higher order teaching suggestions or the Kruger information, the same activity suggestions and also tips about how to teach for higher order understanding. This information was presented in a format similar to what teachers would encounter in a magazine aimed at providing curriculum ideas for the classroom. Short paragraphs of information and teaching suggestions were interwoven with the original 12 reproductions of Kruger's work used in the first concept mapping activity. The magazine format was used because it was similar to what art teachers frequently find when obtaining information in preparation for new lessons and units.

After reviewing the Kruger stimuli and their previous concept map, the participants were asked to construct a new map taking into consideration the new information. Although no time limit

was placed on the second session, all participants completed their maps within an hour and ten minutes.

Data Analysis

The analysis of concept maps has received much attention in the literature (e.g., Acton et al., 1994; Herl, Baker, & Niemi, 1996; Kagan, 1990; McClure & Bell, 1990; Morine-Dershimer, 1993; Novak & Gowin, 1984). There are generally three ways to analyze concept maps: compare maps to a referent or criterion map, examine the structure and content of the maps, and combinations of both strategies (Ruiz-Primo & Shavelson, 1996, p. 582). In this project, the second approach was used to compare the participants' first map to their second Kruger map.

Structural analysis.

The first phase data analysis involved examining the structural complexity of participants' maps. Some authors link the structure of a concept map to the corresponding complexity of schemata (i.e., Ferry, 1996). A simplistic map would indicate a shallow knowledge base whereas an elaborate map would suggest a more complex schema for a given topic. Map complexity is typically assessed in term of the links between terms and clusters. In this project, after the number of concepts in each map was calculated, each term was evaluated for complexity as seen in the number of links between it and other concepts. To establish which concepts were the most complex, the number of terms with three, four, and five or more links to other concepts were counted. Next, the clusters within maps were examined. Clusters were defined as any group of three or more related and linked terms. Links between clusters were used as indicators of complex thinking as the participant would need to make connections between ideas that were initially unrelated. After the structural complexity of each map was determined, comparisons between pre-information and post-information maps were made to determine how the experimental information effected the organization of the maps.

Content analysis.

The second phase of data analysis involved examination of the content of each map. To begin, each map was reviewed and notes were made about common concepts. Four primary categories

were developed from these initial reviews: (a) concepts about the artist, Barbara Kruger, (b) concepts about her artworks, (c) concepts about the teaching context, and, (d) concepts related to pedagogical strategies. For a more precise determination of map content, each of these categories was further divided (see Figure 2).

Next, each map was examined for the presence of concepts corresponding to these areas and color coding was used to reduce error. In this way, it was possible for a single concept to be placed in more than one category. Terms relating to content categories were counted and then totaled. Next, comparisons were made between groups on pre-information and post-information maps.

Finally, concept maps were examined for the influence of the experimental conditions, specifically the information about Kruger, teaching tips, and activity ideas. Any concepts relating to the provided information were identified, coded, counted, and compared to determine the frequency with which ideas from these sources appeared in the maps.

RESULTS

Structural Findings

The participants created large concept maps. However, their maps were relatively simple in terms of the links between terms and clusters. Overall, the structure of participants' maps was constant in the first and second mapping activities and few differences could be seen between groups. While maps were larger after participants received information and activity ideas, the number of links between concepts remained nearly the same (see Figure 3). Likewise, the number of clusters increased slightly, yet the number of links between clusters was unchanged. This finding is not surprising because responses to the background questionnaire indicated participants were not familiar with Kruger's work before reading the information about the artist. When provided with information and teaching ideas, the beginning teachers in this project tended to add additional concepts about the artist without increasing the complexity of their maps. The participants increased the number of clusters in each map without increasing the connections between them. Therefore, it seems that

the art information and teaching suggestions led participant to add terms but did not influence the basic structure of their ideas about the artist or her work and how the information about the artist could be used in a teaching situation.

Content Findings

Four primary analysis categories were developed from a review of concept maps. These areas included concepts about the artist, the artworks, the teaching situation, and pedagogical strategies (see Figure 2).

Concepts relating to the artist. Participants made relatively few references to or about the artist before receiving background information and teaching ideas. The background questionnaire information indicated that participants knew little about Barbara Kruger before receiving this information. In the second map, however, they included a substantially greater number of references to Kruger's background and experiences. The greatest difference occurred in the group receiving both activity suggestions and teaching tips. Participants in this group made no references to the artist in their first maps, but their post-information maps contained an average of seven concepts related to this topic.

Concepts relating to the artworks.

The information about Kruger also caused participants to substantially increase the specific attention they gave to artworks in their concept maps (see Figure 4). For instance, the group receiving Kruger only information tripled the number of concepts related to aspects of her artworks in their maps.

While the mean number of concepts relating to formal or descriptive qualities remained nearly the same, a closer look at the maps reveals that the information about Kruger seemed to influence participants to increase the number of references they made to interpretative, technical, and contextual information about the artworks. For instance, when combining groups, participants included a mean of 3 concepts relating to technical aspects and 5.5 concepts relating to contextual aspects of Kruger's artworks in their pre-information maps. They used an average of 5.7 and 8.2 concepts respectively in these areas in their final maps. The change in

references to interpretative aspects of Kruger's work was even greater. Participants included a mean of five concepts related to interpretative qualities in their pre-information maps but 9.7 concepts in post-information maps. The rise in technical and contextual concepts is not surprising given the factual nature of these categories. The increased use of interpretative ideas may relate to this emphasis in the printed materials.

Concepts about the teaching situation.

Participants did not frequently overtly include references to the teaching context in either of their concept maps. After receiving information and teaching suggestions, however, the mean number of references dropped considerably. Overall, participants included an average of 2.57 concepts relating to specific aspects of the high school teaching situation they were to consider when creating their pre-information maps and only 0.6 concepts were about this topic in their post-information maps. It's possible that the additional information caused participants to concentrate more on new facts and forget the context where the lesson would be taught. Possibly, the teaching situation was too abstract for these preservice teachers. Or, perhaps, the factual art information overwhelmed instructional considerations. Anecdotal experience has shown that beginning teachers often have difficulty planning for specific teaching situations and tend focus more on their own ideas rather than how they can best be taught to students.

Concepts involving teaching strategies.

Similar to the above category, references to teaching approaches and strategies dropped when participants received Kruger information and teaching suggestions. Participants' pre-information maps included an average of 21.37 concepts relating to teaching approaches and 18.6 concepts related to this topic in their second maps. It's possible that without an adequate understanding of the artist, participants were forced to consider the teaching situation and approaches. This emphasis diminished when they had facts and ideas about the artists on which to draw.

Conclusions about map content.

The preservice teachers in this project did not know very much about Barbara Kruger and their pre-information maps indicate this

in the relatively few concepts relating to the artist or her artworks. Furthermore, when present these concepts tended to be non-specific and superficial in pre-information maps. Once the participants had been provided with background information, that information became the focus of participants' maps at the expense of concepts about the teaching situation or instructional strategies. Thus the Kruger information was more powerful than pedagogical suggestions or tips, and the experimental conditions did not yield dramatic or consistent differences between groups which varied in whether they had received the pedagogical suggestions and tips.

EFFECTS OF VERBAL STIMULI

Each concept map was examined for the presence of key ideas, words or phrases that could be attributed to the Kruger information, lesson suggestions, and teaching tips. Overall, 88% of participants included at least one word, phrase, or idea from the verbal stimuli in their post-information maps. Although two participants included no references of this type, nearly 31% of all concepts in the maps were from the source material. Across the groups participants responded similarly: regardless of whether pedagogical suggestions and tips were included in the stmuli, concepts about the artist's background influences, meaning, and intent were included most often in the maps.

Common words and phrases.

The most common phrases drawn from the Kruger information were "stereotypes of women" or "stereotypes" and "oppression of women", each present in 65% of participants' maps. The phrases "capitalist consumerism" or "capitalist" and "power of the media" were used in 59% of maps. The terms "authority" and "patriarchal" were included in 47% of maps. There were no patterns in the use of words or phrases from the teaching suggestions. When participants used these ideas in their maps they tended to include several activities without regard for how they related to other content concepts or how they fit with each other.

A CLOSER LOOK

A careful examination of one participant's maps illustrates these and reinforces these findings. Jane's 1 maps are typical of the

structure and content differences seen in other maps in this project and highlight some issues needing further consideration when working with beginning art teachers.

Pre-information map.

Structurally, Jane's first map contains 31 concepts arranged in five numbered clusters indicating the sequence in which instruction would occur (see Figure 5). Representing the key idea of an instructional unit, the most complex concept, with six links to the clusters, is the phrase "Photography reflects society." Jane indicates that the unit will begin with a basic history of photography and will proceed to a more specific presentation of Barbara Kruger's work. Similar to a conventional lesson plan, in the second cluster Jane lists the titles of Kruger works she intends to introduce as well as the broad topics, personal history and philosophy, that will be presented. Next, cluster number three focuses on the studio project students will complete. Here students will examine magazines and brainstorm about issues while making a collage. Evaluation is the subject of the fourth cluster, and students will both talk about their studio product and write in journals as part of this activity. Finally, in the fifth cluster Jane specifies that students' collages will be displayed in the school gallery, a reference to the provided information about the high school teaching context.

At first examination, this map successfully presents clear instructional steps progressing from historical information to display of student products while connecting to the work of Barbara Kruger. The interweaving of pedagogy with photographic history and a focus on the artist is the strength of this map. None of the clusters of ideas is related to another cluster through links. For instance, placing Kruger's work in an historical context would strengthen the lesson, but Jane has not drawn links between these two clusters. Particularly troubling is the relationship between the superordinate and the other clusters; No concepts or clusters address how photography reflects society, Jane's primary idea. Because this relationship is missing, the studio activity seems to encourage students to reproduce the look of a Kruger image without attention to the underlying meaning of her work, a fairly superficial approach to the artist. Nevertheless, Jane's attention to the specific teaching context and the organization of instructional

strategies is a good starting point for developing a cohesive unit highlighting Kruger. As a beginning teacher, Jane may view the relationships among subject matter knowledge, teaching strategies, an the concept central to her unit as obvious, or she may believe that the connections between ideas will take care of themselves in the classroom. With more thought and practice, perhaps Jane would include additional links and ideas to strengthen these areas. However, how novice art teachers see and make associations between concepts and activities needs explicit exploration and consideration because it is an important influence on student art learning.

Post-information map.

When provided with additional information the following week, after time to consider Kruger and her previous effort, Jane's post-information map uses five clusters while including substantially more concepts in each (see Figure 6). Most of the 96 concepts in this map come directly from the Kruger information. Indeed, four of the clusters directly relate in content and organization to the background pages. Although at first examination the map appears to be more complex, in fact, Jane has added more details about Kruger while maintaining a structure similar to her first map. Rather than presenting a history of photography, Jane's unit begins with the first cluster focusing on Kruger's background and influences. Other clusters concern the impact of her work, its meaning and the artist's intent, Kruger's prints, and her working process. Like her pre-information effort, Jane's second map contains few links between clusters or ideas. Only two links between clusters occur: "Kruger's prints" is linked to both "Meaning and artist's intent" and "working processes." However, the relationship between interpretation, meaning, and the artist's previous experiences is not made. Whereas three of five clusters in the original map related to pedagogical approaches, only one cluster in the post-information map can be associated with this topic. Jane has instead substituted key words and phrases from the background information in place of the concepts dealing with teaching strategies in her first map.

By including characteristic ideas about the artist's work, the new emphasis on the meaning and messages in Kruger's work has

potential to enhance student art understanding in a way that Jane's pre-information map did not. For instance, on the right side of the map Jane has included topics such as "multiple meanings," "stereotypes of women," "hidden ideological agendas," and "wants to be on the side of surprise" under the main concept, "Meaning and artist's intent." Although these topics provide a picture of the complexity of Kruger's images, this cluster contains a total of 25 concepts loosely relating to at least 11 different ideas. Few links are made between concepts within this cluster so that the topics can be read almost as a fragmentary paragraph rather than as overlapping or complex ideas. Other clusters in Jane's map have a similar structure.

The cluster concerning the studio activity (bottom center) should also relate directly to the concepts about meaning and the expanded focus on biographical information located on the right side of the map. Indeed, the studio activity suggested in the post-information map is more specific and more closely related to Kruger's imagery than the project included in Jane's first map. Under the superordinate concept, the terms "studio" and "Kruger prints" are related to a Time magazine cover. Like Kruger, students will use clippings to create an image that communicates in words and pictures. However, this cluster is not directly linked to either artwork meaning or artist biography, a shortcoming present in the first map as well.

Jane's post-information map is similiar to the approaches of the other participants in this project. When provided with information about the artist and her work, these ideas were included in new maps at the expense of concepts relating to instruction. While these new topics were more detailed, they were not related by links or connected effectively to the remaining concepts involving teaching activities. This finding is interesting because it may represent the way beginning art teachers organize their initial ideas when preparing new lessons. If assembling a large amount of factual information rather than developing ways to actively involve students with art ideas is the way novices think about teaching, then a positive step would be to focus more effort on pedagogical strategies in the early stages of planning.

CONCLUSIONS: THE RESEARCH QUESTIONS

The research questions driving this study asked how the content and complexity of preservice teachers' concept maps would be affected by differing types of art information, activity suggestions, and cues about teaching for higher order understanding. An examination of the structure and content of the maps revealed that participants settled on an approach to the artist and changed it little when provided with information and teaching suggestions. On the whole, the second map that participants created included more concepts and information but remained organized in the same simple structure. Additional time and resources did not cause participants to think more deeply or link ideas more profusely. The lack of structural complexity indicates relatively shallow thinking about the topic on the part of these beginning teachers.

Interestingly, what little attention participants gave to teaching strategies or the actual school situation in the first map was replaced by information about the artist and her working processes when they received the background pages. Those participants receiving teaching suggestions or cues neither included additional concepts in this area nor integrated their ideas more cohesively. It was the factual information about Barbara Kruger that was powerful, more powerful than teaching ideas, the context, or even tips about enhancing instruction.

Why did participants make these decisions about the content and structure of their maps? Their solutions may have been due to the limited understanding they held about contemporary art in general or their unfamiliarity with the process of creating concept maps. It is likely that both of these factors contributed to the content and construction of maps in this project. At the same time, other explanations need further examination as well. For instance, beginning teachers may view successful teaching more as containing the "right" information about artist and artworks rather than a blend of content and pedagogical strategies. They may believe the "how" of teaching will take care of itself if the "what" of teaching is complete. Unfortunately, experienced teachers know that for student learning to occur,it takes plannng that attends to both subject matter and pedagogical concepts. Good content is

Barbara Kruger: Pictures and Words

"I work with pictures and words because they have the ability to determine who we are, what we want to be, and what we become."

Meaning and Artist's Intent

Using wit to reinforce her message, two of Kruger's primary concerns are the oppression of women and the results of gender-based politics. In fact, she regards and uses stereotype as a weapon and instrument of power to expose hidden ideological agendas.

Juggling the universal with the specific, Kruger focuses on capitalist consumerism, the role of authority in patriarchal societies, the power of the media, stereotypes of women, and occasionally art.

UNTITLED (YOUR BODY IS A BATTLEGROUND), 1989. Poster for march on Washington, D.C., 29 x 24"

Kruger addresses the distribution of economic power in an affluent society. Speaking from a clearly feminist perspective, she emphasizes the fact that women have become victims of a consumer economy controlled by men.

"I am concerned with who speaks and who is silent. I think about works which address the material conditions of our lives and the oppression of social relations on a global level: in work which recognizes the law of the father as the calculator of capital. I want to speak and hear outlandish questions and comments. I want to be on the side of surprise and against the certainties of pictures and property," says Kruger.

TEACHING TIP

Ask challenging questions and structure ambitious tasks where the solutions are not readily apparent. To promote thoughtfulness, provide time for students to ponder alternative responses, develop more elaborate reasoning, and experience quiet reflection.

Figure 1. Sample page from Kruger information provided for participants.

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About the Artist

Includes information about:
- birthrate
- education,
- mentors,
- nationality,
- work history (graphic designer),
- editor,
- critic,
- photographer, and
- political stances.

About the Teaching Situation

Includes information or concepts about:
- students' prior knowledge (Andy Warhol, Pop Art, Architecture, Frank Lloyd Wright).
- use of sketchbooks, DBAE content,
- use of gallery space,
- age,
- grade level,
- location.

About the Artworks

Descriptive

Includes concepts:
- uses text and images,
- images of women, men, toys, or
- other subject matter.

Interpretive

Includes concepts:
- social or political values,
- gender issues,
- shocking, unsettling or confrontational
- explores stereotypes, power or authority
- influence of media on culture.

Formal

Includes concepts:
- limited use of color (black & white photos with red frames),
- contrasts of light & dark and texture.

Technical

Includes concepts related to:
- working processes,
- media (photography & collage),

Contextual

Includes:
- draws on popular culture (movies, TV, advertising),
- comparison to other artists and movements,
- influence of background and experiences on artwork.

About Pedagogical Strategies

Instructional delivery

Includes:
- ask questions,
- have discussions,
- lecture.

Student Activities

Includes:
- writing,
- studio project,
- investigate or research further,
- working in groups, other.

Other DBAE approaches

Includes:
- aesthetics,
- art history,
- criticism.

Classroom management

Classroom environment

Display of completed work

Figure 2. Content analysis categories

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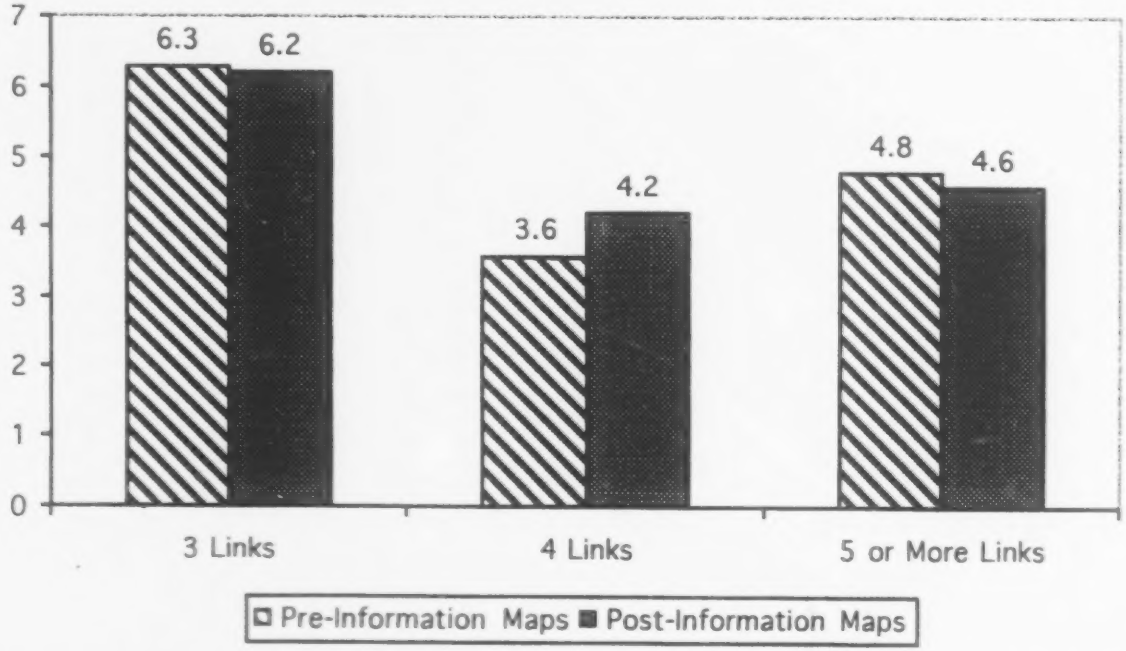

Figure 3. Comparison of mean number of complex links between, all groups combined (N=17). Note. Mean number of concepts in pre-information maps was 45.5 and 57 in the post-information maps.

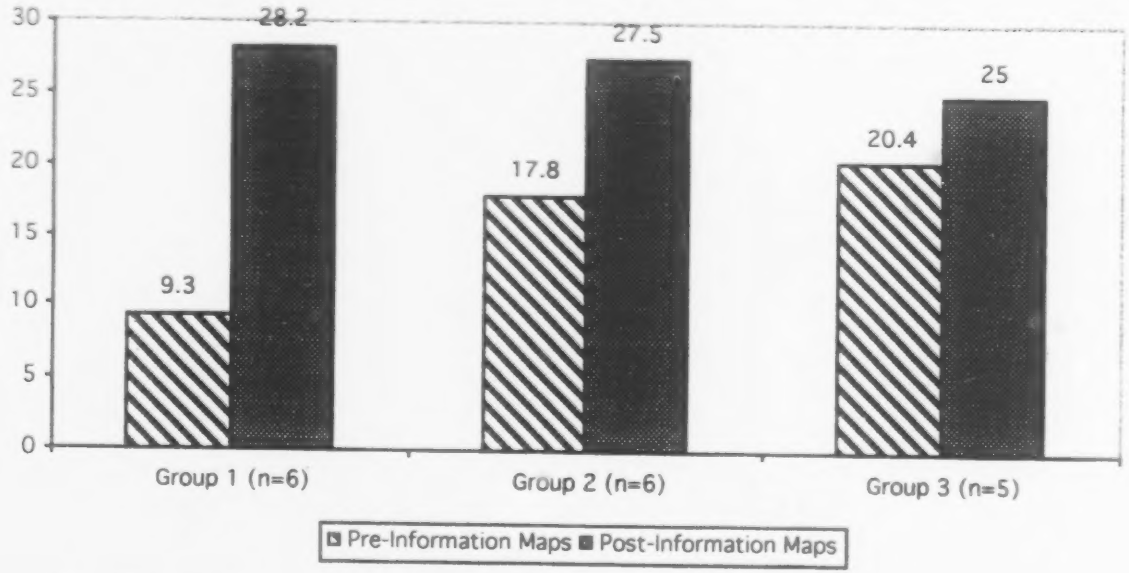

Figure 4. Comparison of concepts about the artworks in pre-information and post-information maps (N=17), reported in means.

Note: Group 1: Received only Kruger information
Group 2: Received Kruger information and activity suggestions
Group 3: Received Kruger information, activity suggestions, and cues

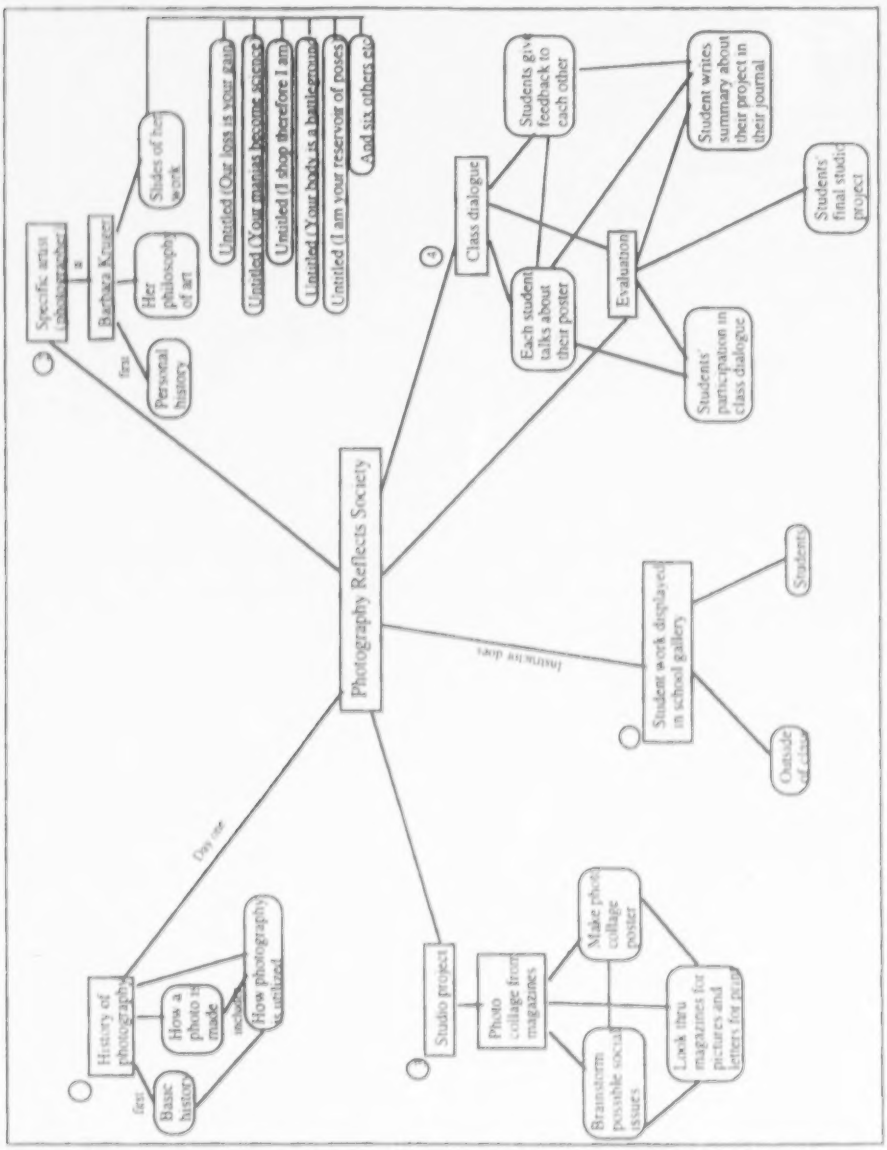
Photography Reflects Society
Specific artist photographer
Barbara Kruger
Her philosophy of art
Slides of her work
Personal history
first
Untitled (Our loss is your gain)
Untitled (Your manias become science)
Untitled (I shop therefore I am)
Untitled (Your body is a battleground)
Untitled (I am your reservoir of poses)
And six others etc
Class dialogue
Students give feedback to each other
Student writes summary about their project in their journal
Each student talks about their poster
Evaluation
Students' final studio project
Students' participation in class dialogue
Student work displayed in school gallery
Students
Outside of class
History of photography
How a photo is made
How photography is utilized
Basic history
Studio project
Photo collage from magazines
Make photo collage poster
Look thru magazines for pictures and letters for
Brainstorm possible social issues

Figure 5. Jane's pre-information concept map.

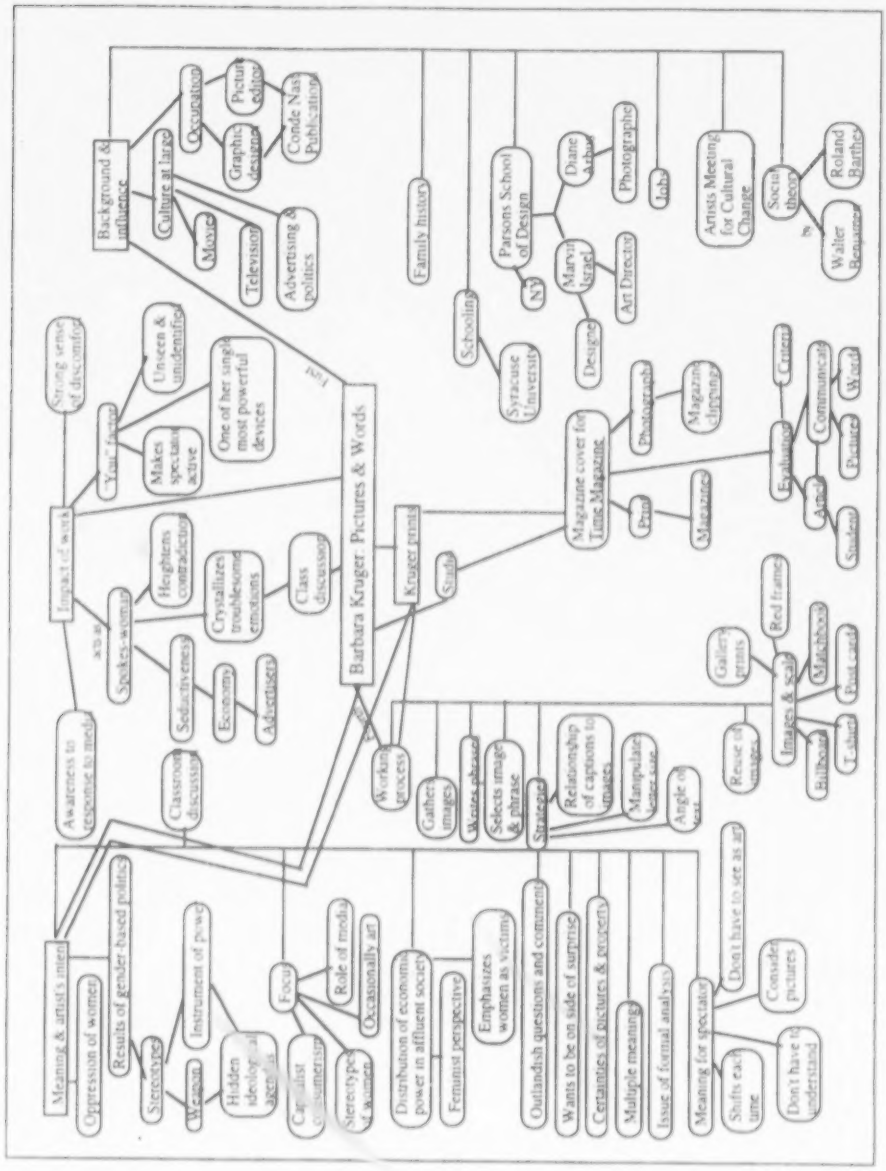

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Figure 6. Jane's post-information concept map.

important, but facts and ideas alone will not insure students will really learn what teachers intend.

The connections teachers make among ideas for organizing units of instruction, artists, artworks, and activities are essential components of learning. If teachers don't see or make these associations, then it is unlikely their pupils will come to understand art in a comprehensive way. Beginning art teachers need assistance making use of the subject area knowledge they already have and including teaching strategies that relate to their subject area knowledge, as they plan instruction and supplement their knowledge of content. Concept maps offer a promising way educators can help novice teachers connect their previous and new subject matter knowledge with pedagogical concepts during the initial stages of curriculum development.

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PART IV

TEACHING THE ARTS IN ELEMENTARY AND SECONDARY CLASSROOMS

Arts Every Day: Classroom Teachers' Orientations Toward Arts Education

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In elementary classrooms, there are teachers who believe children should be given time and instruction every day in the arts. This article presents a framework for thinking about the range of potential primary orientations of such teachers: primary orientation to the creative arts, the production arts, and the academic arts. Case studies of six teachers were conducted. A cross case analysis resulted in six propositions regarding these orientations: 1) childhood experiences and formal education direct future experiences and shape primary orientations; 2) teachers who have formal education in an arts discipline are likely to adopt an academic orientation as their primary orientation; 3) beliefs concerning what knowledge teachers consider most important to teach are unique to the primary orientation; 4) no matter what their primary orientation, elementary teachers value the arts as vehicles for self-expression; 5) regardless of primary orientation, the arts are seen as enabling the learning of other subjects; and 6) primary orientations do not depend on a single conception of teaching.

Since the beginning of a common curriculum for U.S. public schools in the late nineteenth century, arts educators have struggled to make the arts a serious part of the curriculum (Wolf, 1992). Recent reform efforts in education, at the national level through Goals 2000 and at the state level through identification of essential learnings and benchmarks, have recognized the arts as one of the subjects all students should know. Such initiatives call for comprehensive and sequential education in the arts beginning in kindergarten. National and state standards for what all children should know and be able

to do in the arts have been developed (MENC, 1990), but the issue still remains as to who will teach the arts to all children.

At the secondary level, arts specialists teach most arts education. Students enroll in special classes in drama; visual art; music; and, to a lesser degree, dance. At the elementary level, however, arts education is most often taught by a combination of people: arts specialists; teaching artists; and, most frequently, classroom teachers who teach most of the subjects in the curriculum to the same group of students. During the past ten years, the number of arts specialists has declined. Most school districts employ part-time music specialists who provide elementary school students with an average of one class per week. Teaching artists work in the schools for a limited number of weeks and affect a limited number of students (Leonard, 1991). A large part of ongoing education in the arts at the elementary level thus falls on the shoulders of the classroom teachers. As currently practiced by classroom teachers, education in the arts ranges from none at all to sporadic activities in the arts to more thorough inclusion of the arts in the everyday curriculum. Thorough inclusion of the arts in everyday curriculum in combination with teaching by arts specialists and artists-in-residence is most likely to accomplish the goal of providing a comprehensive arts education for all students.

This being the case, there is a need to understand more fully the practices of those elementary classroom teachers who include the arts in their everyday curriculum and the teachers' instructional stance or orientation toward the arts. This article presents a framework for looking at the orientations of such classroom teachers toward teaching the arts. Propositions relating childhood and formal education and conceptions of teaching and learning in the arts to teachers' primary orientations toward arts instruction are the foci of this article.

TEACHER CONCEPTIONS

Conceptions inform the meanings people attach to phenomena (i.e. events, people, ideas) and then mediate the responses to situations that involve those phenomena. Conceptions are formed around every aspect of the perceived world. People view the world

through the lenses of their conceptions, making interpretations and devising actions to fit with their understanding of the world (Pratt, 1992). The meanings or conceptions teachers hold about classroom phenomena consist of their knowledge, thoughts, beliefs, and images. Together these form conceptions -- mental models or theories -- that in turn inform classroom practice (see Pratt, 1992; Shavelson & Stern, 1981). Research on teacher conceptions is informed by research in three areas: teacher thinking and decision-making, teacher knowledge and teacher beliefs. This article uses the term conception to express the integration of a teacher's thoughts, knowledge , and beliefs into a mental model.

ORIENTATIONS

Research on teacher conceptions suggests that different models or conceptions of subject matter (in addition to other contextual factors) inform practice: the goals for instruction, curricular choices, instructional assignments, classroom questions, and assessment (e.g. Ball & Goodson, 1985; Carter & Doyle, 1987; Pratt, 1992). Taken together these conceptions form an instructional stance or orientation toward the subject matter. The framework for orientations toward arts education reported on here relied on two key sources. The first was Pam Grossman's (1991) study concerning secondary English teachers' orientations toward teaching literature. Grossman based her framework of orientations on literary theories of how readers interpret text. Her study described the ways in which different theories or conceptions of literary interpretation informed the orientation of secondary English teachers in the classroom. While these orientations did not comprise all the elements of teachers' knowledge about literature, each of the four teachers in Grossman's study assumed a distinctive stance when it came to teaching the subject.

In a study on arts education, Bresler (1993) described what she found to be three prevalent orientations of classroom teachers. These were (1) "the little-intervention orientation," (2) the "production orientation," and (3) the "guided-exploration" orientation (p. 30). She concluded that classroom teachers who only occasionally engaged in arts education adopted the first two orientations. Art specialists and teachers who tended to teach the arts more often in their classrooms adopted the third orientation.

The framework created for this study calls on both Bresler's study and aesthetic theory as it relates to arts education (Efland, 1979; Lowenfeld, 1957; Read, 1956; Reimer, 1992) to formulate three possible orientations toward arts education: creative arts orientation, production arts orientation, and academic arts orientation. While it is possible to discuss each orientation as distinct from the others, the author recognizes the possibility that these orientations overlap

CREATIVE ARTS ORIENTATION

The creative arts orientation has its roots in the expressive tradition of aesthetic theory, which focuses on the expression of the artist's emotions and inner personality. Historically in arts education. This orientation was widespread during the progressive movement in education which characterized the 1920s and 1930s and has continued as an educational ideology through the present. The creative arts orientation emphasizes the therapeutic value of self-expression and free play. The arts offer ways for guiding children to discover their own creative dispositions. The goal that characterizes this orientation toward the arts is the development of balanced individuals who are able to express the thoughts and feelings inside of them. The teacher who has a creative arts orientation encourages each child to find his/her own unique expression and provides successful experiences for all children.

The complexity and sophistication of this orientation exists in the structure of the lessons and the guidance provided by the teacher. A creative arts orientation may resemble Bresler's (1993) "little-intervention" orientation where teachers offer little guidance or direction but rather let children freely explore the media. For example, a creative arts orientation toward drama education could translate into random and free form acting out of stories. On the other hand, a creative arts orientation might also entail an elaborately structured experience designed to allow for self-expression while exploring individual and social concerns as experienced in the real world. An example might be a teacher-directed, student-created drama where children are asked to assume the character of experts to share their knowledge and expertise in light of an unsettling problem or dilemma.

PRODUCTION ARTS ORIENTATION

The root of a production arts orientation can be traced to the mimetic tradition in aesthetic theory which assumes that art reflects nature (Efland, 1979). The goal is to accurately represent the object or event being studied. The focus within a production arts orientation is on having students emulate the practices of professional artists. Such an approach is patterned after the apprenticeship model of the artist guilds of the Renaissance when students of the arts were employed as apprentices to master artists. Mastery of the art form came after years of producing work under the tutelage of the masters. Within public education today, a production orientation emphasizes learning the established techniques and practices in the arts by engaging in the doing of them.

Rehearsing for upcoming public performances (e.g. school plays, musical concerts and exhibitions) or making visual decorations to celebrate holidays (e.g. bearded Santas, glittering trees) were the primary activities constituting production-oriented practice in Bresler's study. The production of works of art was seen as the core motivating activity for learning in the arts. Employed with sophistication, a production arts orientation in drama, for example, might emphasize the work of the various participants such as the actors, directors, designers, and playwrights. In the visual arts, students might explore the techniques and styles of art by producing multiple works using a variety of media.

ACADEMIC ARTS ORIENTATION

The academic arts orientation also has its roots in the mimetic traditions of aesthetic theory: in imitating the skills and techniques of the professional artist. However, the academic arts orientation emphasizes the transaction between the artist and the work as the primary goal. This orientation reflects the pragmatic tradition where meaning is constructed through the interaction between the artist or viewer and the work. This orientation was first seen in public schools in the "art appreciation" courses of the early 1900s, which sought to produce educated understanding of both content and procedures of individual art forms. The academic arts orientation

aspires to a mastery that includes knowing the history and aesthetics of the art form as well as the techniques of production. Bresler's "guided exploration" (1993, p. 30) orientation comes closest to an academic orientation toward the arts. She found that "this orientation was the most compatible with the scholarly literature of arts education, which advocates the importance of qualitative thinking in a variety of modes of representations" (p. 32). In its most formal sense, an academic arts orientation uses written, sequentially organized curriculum and evaluates student progress using appropriate methods. In the visual arts, an example is the discipline-based-art-education curriculum developed by the Getty Center for Education in the Arts (Getty, 1993). While creating and producing works of art is part of the overall program of instruction, analyzing exemplary works of art and reading about the arts, both from a historical and critical perspective, are also emphasized.

These three possible primary orientations toward arts education served as part of the organizing conceptual framework for this study. This study did not seek to make a normative judgment concerning which orientation might be best but rather sought to investigate the relationship between teachers' conceptions of the arts and arts education and to describe the ways those orientations were enacted in everyday practice in the elementary school classroom. The research questions guiding this study were: 1) What are the sources of classroom teachers' conceptions of the arts and arts education? 2) What are classroom teachers' conceptions of the arts and arts education? 3) What are classroom teachers' conceptions of teaching, students and teaching contexts? 4) How do teachers' conceptions combine to inform primary orientations toward arts education? and 5) What are the classroom teachers' primary orientations toward arts education and how are these primary orientations enacted?

The conceptual framework for the study, as shown in figure 1, includes the sources of teachers' conceptions of the arts and arts education; additional conceptions of teaching, students, and context; the orientations toward teaching; and the enactment of primary orientations in classroom practice. While it is possible to discuss these elements of the conceptual framework for the study in a hierarchical fashion, relationships among the elements of the framework are recursive rather than linear, given the fluid nature of conceptions and the contingent realities of the classroom and the broader world.

Sources of Conceptions
Personal experience
Experience with schooling and teaching
Experience with formal education

Conceptions of the Arts and Arts Education
Conceptions of teaching
Conceptions of students
Conceptions of teaching context

Orientations
Creative Arts
Production Arts
Academic Arts

Practice
Goals for arts education
Content
Methods of instruction
Assessment and/or evaluation

Figure 1: Conceptual framework for the study

METHODS

Much of the research into teachers' conceptions has relied on data gathered through in-depth interviews with teachers and identification of thoughts, beliefs and knowledge from the transcripts of the interviews (Richardson, 1996) and through observations of teachers in the classroom. During the classes observed, teachers' conceptions and the contexts for arts instruction are made visible through the teachers' actions and interactions (Shavelson & Stern, 1981). The multiple case study design used in this study was modeled after similar investigations concerning the knowledge and beliefs of practicing and preservice teachers in other content areas (Elbaz, 1983; Grossman, 1990, 1991; Shiftner & Fosnot, 1993) and in the arts (Bresler, 1993; Garcia, 1993; Gohlke, 1994; Stake et al., 1991).

TEACHER SELECTION.

Six teachers were purposively selected (as opposed to randomly selected). Criteria for selection of teachers was based on their inclusion of the arts in their daily curriculum; similarity in grade level; years of experience; and location of the schools; and willingness to participate in the study. A list of 18 classroom teachers who were located in the same geographic area and who taught the arts every day was generated based on recommendations of arts specialists, teaching artists, and a district arts resource coordinator. From that list, teachers who met general criteria (third through fifth grade level, at least six years of teaching experience, and willingness to participate) were interviewed. Based on the analysis of those interviews, six teachers were selected, two who best exemplified each of the three orientations (see figure 2). The six teachers in the study were Karen, Amy, Merry, Sue, Mora, and Lois. All of the teachers taught in public elementary schools located in a large urban city in the Pacific Northwest.

Creative Arts	Production Arts	Academic Arts
Karen - 3rd grade	Mary - 4th-8th multi-grade	Lois - 3/4 grade
Amy - 3rd grade	Sue - 3rd grade	Mora - 4th grade

Figure 2. Teachers and their primary orientations

DATA SOURCES.

Data collection relied on four interviews and multiple observations. The interviews included one semi structured interview including questions designed to elicit information about teachers' conceptions of the arts and teaching in general; one repertory grid/card sorting activity to identify perceived learning objectives and to reveal personal conceptions about the purpose and aims of arts education; and two think-aloud interviews, the first to elicit information on teachers' basic knowledge about the arts, the sources of that knowledge, and how that knowledge might be used in their teaching and the second to compare other teachers' approaches to arts education with their own practice. Observations

were scheduled so that the researcher could observe at least one lesson that integrated arts instruction, one lesson consisting of subject matter other than art, and open-ended observations of whole school days. The primary researcher conducted the interviews and observations over the course of six months. Interviews were audiotape and then transcribed. Observation notes were handwritten and then transcribed by the researcher.

DATA ANALYSIS.

A constant comparative method of analysis was employed throughout the data analysis process, searching for confirming and disconfirming evidence, and forming and reforming ideas with constant reference to the questions posed. Triangulation, or comparison of data from multiple sources, was the technique used to support interpretation (Glaser & Strauss, 1967). To check for reliability, two colleagues coded the same two selections excerpted from selected interviews. Their coding was compared with the researcher for agreement or disagreement. Inter-rater reliability was 85%. To stay true to the intent of case study research, all of one teacher's interviews were coded and conceptual memos were written before moving on to the next teacher (Grossman, 1990). This was then followed by a cross-case analysis. The cross case analysis focused on locating similarities and differences among the teachers and the three orientations and developing explanatory propositions.

PROPOSITIONS

The challenge of case study research is to generate knowledge that provides a "careful framing of patterns with respect to certain themes. Generalizations of this latter form are not laws to which we must somehow conform to be effective but explanatory propositions with which we can make sense of the dilemmas and problematics of teaching" (Carter, 1993, p.10). By comparing the data from each case, it is possible to create a broader perspective on the three possible orientations toward arts education. As a result of the cross case analysis of Karen, Amy, Merry, Sue, Mora and Lois, six propositions emerged. What follows is a discussion of these propositions.

(1) Childhood experiences and formal education direct future experiences and shape primary orientations.
Across the six cases, childhood arts experiences formed powerful memories that appeared to direct any further experiences in the arts. The childhood experiences of each teacher were reflected in the adult experiences they enjoyed and in the case of Mora and Lois, the education they pursued.

Karen and Amy, whose primary orientation was the creative arts, reported childhood experiences that focused on self-directed study. Karen, once introduced to the arts and crafts of native peoples as a child, continued to pursue her interest in native cultures and crafts through travel and study. Amy, who as a child produced and performed plays in her basement, continued to attend workshops and performances within the community. Sue and Merry, teaching from a production arts orientation, reported making and doing the arts as children. Sue continued to make crafts at home and Merry continued to attend theatre and take classes in dance. Within the academic arts orientation, Lois and Mora reported having been identified as "artists" as children, primarily because of their ability to draw, and having taken formal classes in visual art. Both of them went on to pursue advanced degrees and credentials as arts specialists. As these examples demonstrate, the match between childhood experiences and choices for further experiences as an adult was consistent with the teachers' primary orientations toward arts education in their classrooms.

The childhood experiences of the teachers were also indicative of the primary disciplines they taught. In all six of these cases, the arts discipline experienced as a child was the primary discipline taught by the teachers in this study. Merry was the only teacher who reported childhood experiences across more than one discipline. However, when it came to her choices in her teaching, Merry focused exclusively on drama. Her case further suggests that early experiences in more than one art form will not ensure that teachers will teach more than one art discipline.

(2) Teachers who have had formal education in an arts discipline are likely to adopt an academic orientation toward teaching the arts.

The two teachers in this study who were selected to represent the academic orientation toward teaching the arts provide the evidence for this proposition. Lois and Mora both had undergraduate degrees in art and were knowledgeable in the discipline of visual art (i.e. the canon, methods and media). Both taught visual art from an academic arts orientation. Mora reported teaching only visual art in her classroom. Lois, on the other hand, also included drama in her classroom. Interestingly, Lois exhibited more of a production arts orientation when teaching drama, an arts discipline in which she had not had a formal education. Her case offers evidence that a primary orientation in one arts discipline will not necessarily transfer to another arts discipline without formal education.

Lack of formal education does not necessarily mean a lack of knowledge. Karen had no formal education in the visual arts and yet, when discussing various works of art, she was as knowledgeable about periods in the history of art, styles, and artists as Mora or Lois. Karen did not, however, adopt an academic arts orientation toward teaching visual art. Her case suggests that even with extensive knowledge, a teacher may choose to teach from another orientation and furthers the case that formal education informs the choice of an academic orientation.

(3) Teachers' beliefs about what knowledge and skills in the arts are most important to teach are unique to teachers' primary orientations.

The teachers called on personal beliefs when choosing what knowledge they thought was most important to teach. In each case, their choices were congruent with their primary orientation. For example, Karen and Amy both believed the arts taught students to express their inner personality, which is consistent with a creative arts orientation. The primary focus was on the expression of the individual personality. Their belief in the expressive nature of art as most important guided their practice.

Merry and Sue both expressed the belief that the arts were concrete expressions of knowledge. Sue relied on the visual arts to help students make sense of mathematical concepts. She saw drama as way for students to express their word recognition skills. Merry centered her history and language arts curriculum on the production of a play. Merry and Sue both set goals, created activities, and implemented instruction that reflected belief in the value of the concrete expressions of subject matter knowledge beyond the arts as disciplines, produced through art. This belief indicated a production arts orientation: these teachers' primary goal was for students to accurately represent the object or event being studied by imitating the process of an art form.

Mora and Lois also placed high value on the production aspects of the teaching of art. However, their teaching relied on techniques as seen in the work of visual artists. Both grounded their lessons in their own knowledge of art history. Mora taught pointillism, for example, while Lois taught perspective and graphing, using the painter Verger as a model for study. This use of artists and style is consistent with an academic arts orientation. However, neither teacher exhibited the full complexity of an academic orientation to the teaching of art. Art history was taught only through reference to works used to teach technique. Art criticism and aesthetics were briefly mentioned as part of a discussion of the overall technique. While the teachers' own knowledge of these aspects of an academic orientation informed their planning of lessons, the degree to which those aspects of an academic orientation were directly taught was limited.

(4) An overarching belief across the three orientations is the value of the arts as vehicles for self-expression.

Coupled with the beliefs regarding what knowledge and skills are most important to teach was an overarching belief in the power of the arts to express a unique and critical part of what is within each child. Each teacher in this study expressed this belief. The teachers' conceptions of and concern for the personal, social, and cultural characteristics students need to develop provided a common foundation for teaching the arts across the three orientations.

The teachers were acutely aware of the need to build students' confidence in their artistic ability and self-expression. The most

consistent practice that reflected these concerns was seen in their methods of assessment. None of the teachers reported engaging students in any kind of formal assessment or evaluation of either their own work or the work of others. Students were evaluated on their ability to follow direction and/or complete assignments, but the quality of individual or group work was not part of the evaluation.

Even those teachers with a more academic orientation, where art criticism might most naturally appear, reported they did not want students to judge either their own or others' art. Mora reported telling her students, for instance, that one of her rules in the classroom was not to judge other people's art. "Everybody's art is okay, and we're not here as critics." The lack of assessment of the artwork suggests that belief in self-expression is so important to teachers that they will deliberately make a point not to assess or evaluate students' art, regardless of their primary orientation toward teaching the arts.

(5) Regardless of a teacher's orientation, classroom teachers conceive of arts education as enabling the learning of other subjects in addition to the arts discipline.

As Mora put it, "I don't want the art to become a subject in itself but be used to enhance whatever subject I study." Sue conceived of drama as teaching vocabulary. Lois constructed lessons that asked students to apply mathematical principles and operations while making art. Merry placed drama at the center of her history and language arts curriculum. Amy called on the arts to teach social skills, and Karen taught about different cultures by engaging students in creating art work based on folk art. Each teacher found a way to teach skills and knowledge from other disciplines through the arts. This practice suggests the realities of the elementary classroom infuse teachers' primary orientation toward arts education: teachers are responsible for teaching a wide range of subjects and time for instruction is at a premium.

Congruent with the conception of teaching other subject areas through the arts is the conception of students' need for multiple or alternative ways of learning. For example, Merry's production arts orientation toward drama, she believed, met the needs of her students by allowing students to experience the history content in

a variety of ways. Mora spoke of different learning styles. She remembered her own difficulty in learning "auditorially" and felt that her students needed to be able to process content information such as science "visually" as well as "auditorially." Her use of the arts, she believed, gave students another "tool to get the information into your head." Karen, referring to Gardner's (1983/1993) theory of multiple intelligences, felt the arts helped students develop "definitely more than one intelligence." Lois also referred to her arts lessons as ways for students to exercise more than one intelligence. "This is really important. They (do) great because they were using another intelligence. If they were sitting there with a pencil and paper, they wouldn't (do) as well."

(6) Orientations toward teaching the arts do not depend on one particular conception of teaching and learning.

The teachers in this study held two differing conceptions of how students learn, which in turn affected their conception of teaching. Three of the teachers -- Amy, Sue and Mora -- appeared to base their conception of teaching on a transmission model of learning. All three, each teaching from a different primary orientation, relied on direct instruction and spoke of their responsibility to teach skills students would need to be successful in school and life. The general method of instruction was to demonstrate a particular procedure to be followed and then to monitor individual practice.

The other three teachers -- Karen, Merry and Lois -- appeared to base their conception of teaching on a constructivist model of learning. Rather than viewing knowledge as something to be acquired, these three teachers believed that knowledge is "constructed and consists of what individuals create and express" (Airasian & Walsh, 1997, p. 445). Students were presented with problems or questions and then encouraged to construct their own understandings of the concepts, skills, and information central to a given problem or topic. These three teachers tended to adopt methods of instruction that encouraged discussion and experimentation. While some direct instruction occurred, for the most part, Karen, Merry and Lois relied on a constructivist model of learning to guide their teaching. Again, each of these three teachers held a different conception of the arts and taught the arts from a different primary orientation.

One teacher within each of the three primary orientations to arts teaching held a conception of teaching that was indicative of the transmission model of learning, while the other teacher within the same primary orientation held a conception of teaching based on the constructivist theory of learning. These cases illustrate that teachers with the same primary orientation to arts teaching can hold differing conceptions of learning which in turn affect their conceptions of teaching. Teachers' primary orientations to the teaching of art do not appear to depend on particular conceptions of learning and teaching.

CONSIDERATIONS FOR RESEARCH AND PRACTICE

As every elementary teacher knows, the domain of teaching in elementary school is complicated. Elementary classroom teachers are responsible for teaching all of the basic subjects in the curriculum. They teach students to read and write with fluency, clarity, and coherence; to comprehend and be able to manipulate basic mathematical symbols and operations; to understand the basic concepts of social studies as well as important dates and events in history; and to understand scientific concepts and processes. Elementary teachers work with heterogeneous groups of students with a range of levels of previous academic achievement and ethnic and economic backgrounds. They teach in particular places with varying degrees of support and collegiality. As this study demonstrates, some teachers also bring the arts into the classroom, enhancing other content areas as well as developing the artistic understandings and expression of the children they teach.

A goal of this educational study is to inform practice. Current reform initiatives calling for comprehensive arts education call for change in the policies and practices of classroom teachers, administrators, teacher educators, and others involved in arts education (Eisner, 1997). This particular study was undertaken with an eye toward informing those involved with arts education and those involved in preparing practicing and beginning teachers to include the arts as part of the daily curriculum. The six propositions generated by the cross-case analysis provide a way of seeing how teachers think about arts education and how that thinking can inform policy, practice, and future research.

First, practicing and beginning teachers need to reflect on prior experiences and education in the arts and how that previous experience and formal education affect their orientations toward arts education. As seen in Propositions 1 and 2, childhood experiences and educational experiences of the teachers studied shaped their primary orientations toward teaching the arts. Teachers' reflection on their prior experiences and education in the arts must include thinking about what knowledge is of most worth in the arts and the contributions of arts education toward child development. Propositions 3 and 4 point to the ways in which teachers' primary orientations inform selection of arts disciplines to teach, teaching strategies, and assessment. Understanding the relationship between prior experiences and present teaching orientations might open up possibilities for expanding teachers' repertoires across these orientations.

Second, teacher educators need to provide preservice teachers with varied arts experiences and strategies for investigating the contributions of the arts to learning in other content areas. As seen in Proposition 5, elementary teachers face realities of a full curriculum plate and only so many hours in the school day. The arts can be powerful tools for teachers to provide educational experiences that combine concepts and skills from more than one discipline coupled with the need to include alternative strategies for learning content.

Third, further study is needed on the influence of theories of learning and intelligence on teachers' conceptions of teaching. As demonstrated in Proposition 6, orientation toward arts education does not depend on a single conception of teaching or learning. If arts education wishes to contribute to strategies that reflect particular theories of learning and intelligence, then more insight is needed into how these theories are applied through teachers' practices..

The teachers in this study, together with the teachers studied by Stake et al.. (1991) and Bresler (1993), provide evidence of what is actually occurring in the elementary classroom. They also give evidence of what is possible. When teachers are committed to teaching the arts, then the dream of putting into practice arts

experiences for all children in the public schools become reality every day.

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Contexts of Music Classroom Management

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This paper examines music classroom management from two perspectives. First it analyzes the elements of structure, content, and pace of teaching as contextual factors, embodying and expressing the teacher's classroom management strategy in a 30-minute grade one music lesson taught by an experienced music specialist teacher. Second, it interprets the findings in terms of the individual, the institutional context and the cultural contexts that converge to shape classroom management in a particular place and time.

PART I – STRUCTURE, CONTENT AND PACE

It is 9:15 on a sunny May morning at Jubilee School in the south shore community of Greenfield Park, across the St. Lawrence River from Montréal. Twenty first-grade children are lined up in the hall outside the music room under the supervision of their classroom teacher, waiting for the kindergarten class to exit. As soon as the last kindergarten child has left the room, Betty-Jo leads the grade ones to the space in the center of the room where they sit on the floor in a circle and wait quietly for the lesson to begin. So far Betty-Jo has not spoken to the first graders. Betty-Jo leafs through some papers on her desk, picks up her lesson plan, looks up at the children and sings:

Hello, boys and girls
(soh mi, soh soh mi)

While the children are responding with "Hello, Mrs. Christiani," Betty-Jo goes to the piano, sits down, and invites without delay,

"Let's sing our usual "Mary" song. But let's not sing "Mary" because we don't have any Marys today. Let's sing..."

Yoo-hoo, Laurie, won't you come over and play?
(soh mi, soh mi, re re re re doh re mi)
Yoo-hoo, Laurie, won't you come right away?
(soh mi, soh mi, re re re mi re doh)

The children join in, singing this familiar greeting, an extended variation of their first greeting.

Next, Laurie gets to "pick a friend." She picks Ashley, and the class sings, "Hello, Ashley, won't you come over and play?" and so on. Then Ashley picks Catherine, and Catherine picks Francis. When one child hesitates too long, Betty-Jo helps him to make a decision: "One, two, three, pick." She moves the key upward with each playing, and the students respond by singing in each new key. After the class has sung the greeting to four individuals, Betty-Jo joins the circle and continues the greeting process, without the piano. Now the focus is on the pitch-matching skill of individual voices. Using the sol-mi interval, Betty-Jo sings:

T: Cuckoo, What are you?
S: I'm a bird.
T: Do you sing?
S: Yes I do.
T: Sing then.
S: Cuckoo.

At first, individual children sing solo and receive personal attention. Betty-Jo offers encouragement by giving praise -- "Very good" and "That's much better" -- and by suggesting techniques to those whose voices are under pitch. She has them sing back "Yoo-hoo" with an exaggeratedly high head voice or with a forefinger placed on top of their heads. She has them cup one hand behind their ears, the better to hear their own voices. Eschewing explanation or discussion she models the desired gestures and vocal responses. Then the children sing in pairs (students again get to "pick a friend"), then in trios and finally in large groups until all

the children have had an opportunity to participate in this musical dialogue.

These three musical activities constitute the three-minute introduction to the lesson. Each activity is distinct and may be considered a "unit of analysis" (Vygotsky 1962, 1978) with one feature in common: each unit consists of a sequential musical dialogue (Russell, 1995) between teacher and students and each conversation has featured the interval of the minor third. There has been some improvement in individual pitch matching, there has been no waiting between activities, and the children have been quickly and intensely engaged in musical dialogue.

This segment of the lesson has served musical and social purposes: their singing has warmed up the children's voices and sensitized them to the concept of pitch-matching and to the quality of the minor third through changing tonal centers. These sociocultural activities have signaled to the children their teacher's expectations for a group and for individuals. The children have been sensitized to the expectations, activities and register (Russell, op. cit.) of the music class, and they have begun to think (concepts) and act (skills) like musicians. The intensity with which Betty-Jo has focused on each task, the swiftness with which she has moved from one activity to the next, her choice of introductory material, and her musical demands and expectations are signals to the children that if they want to be part of this group of musicians they will have to be alert and participate. These approaches may be conceptualized as the discipline-related elements of music classroom management: the context of subject-matter.

The foregoing brief analysis of a lesson fragment hints at the structure, content, and pace of the lesson to come and offers clues about the personal, institutional, and cultural contexts that influence Betty-Jo's classroom management strategy. While all schools are places where contexts converge to shape teaching and learning processes (Bresler, 1998, 1999), individual schools differ in the specific ways that those contexts interact not only at the level of the institution but also at the level of the individual teacher. Classroom management techniques are culturally and socially embedded, and music classroom management is different from management in non-music classes because of the contexts of music

teaching. What may be an appropriate strategy in one setting may not be in another. The first part of this paper begins by examining the relationship between classroom management and structure, content, and pace in the context of one of Betty-Jo's lessons.

DEFINITION OF TERMS

Structure is defined as the temporal and organizational framework of the lesson within which content is presented and activities are experienced. Content includes musical materials such as songs, dances and audiovisual props; the spatial configurations and social contexts in which the children experience these materials; the topical focus of the activity; the task presented; and the skills demanded of the students. Pace refers to the intensity, verve, and skill with which the teacher moves through the lesson. Byo (1988) describes pace as a "leadership quality"... a "sustained, efficient, accurate presentation and correction of subject matter that is carried out with enthusiasm, affect, and fast pacing." Pace includes the rate at which the various tasks and materials are introduced and the amount of time and quality of attention given to each activity. Having a good pace includes knowing when to go back and when to go forward, when to introduce something new and when to review something known.

Motivation for the study

Classroom management is an ongoing concern of student teachers and teachers in the field. This project aimed to study the management strategy and tactics of Betty-Jo, a music specialist teacher much admired by student teachers whom she mentored during their field experiences, by students who were in her elementary classrooms, and by her school principal. The project aimed to frame the interpretation of her classroom management strategy in the contexts of the individual teacher, the institution and the culture.

RESEARCH QUESTIONS

This emergent case study[1] began with a general question: How did Betty-Jo engage and hold the children's interest? Specific questions emerged concurrently with the analysis of the data.

Questions include: What were the activities? What were the relations between activities? What skills did these activities demand of the children? What was the topical focus of the activities? What materials were used? What spatial configurations did she use? What was the structure of the lesson?

REVIEW OF LITERATURE AND THE CONTEXT OF THE SUBJECT TAUGHT

Classroom management issues have taken on new importance in teacher training programs as the plethora of recent literature that draws on the experience of teachers of subjects other than music.[2] shows. Texts on classroom management written for teachers and teacher educators offer philosophical and theoretical foundations, rationales and collections of techniques from which individuals may develop personal repertoires of strategies for classroom management (Benson, 1999). While texts on teaching music address the issue of classroom management in a chapter or section (Atterbury & Richardson, 1995; Walker, 1998), no studies have analyzed an entire music lesson in the terms suggested here, nor have any studies attempted to interpret music classroom management in a contextual framework in terms of the values and goals of the individual, the institution, and the culture.

Management of the music class, where the realization of musical concepts is expressed in sound, and goals include the development of aural perception and motor skills, differs from management of talk-based subject areas such as language arts and social sciences where the predominant channel of communication is verbal. The music class unfolds in ways that are different from other classes. Indeed, Brophy (1993) argues that music teaching involves teaching behaviors and attributes that are unique, demanding student teacher supervision using a distinctive set of evaluative criteria. In talk-based classes it is not uncommon to have individuals or small groups simultaneously working and discussing in different parts of the room. Students can discuss something unrelated to the current project without disrupting the flow of the class. In music classes, the work is typically carried out at the whole class level. Collaborative and musical concepts are "realized," or made concrete, through behaviors such as ensemble

singing, clapping, gesturing, and moving. While it is possible for individual or small-group work to take place in a music class[3], a more common model of the music class is that of the group working concertedly towards a shared musical goal. Students need to observe the rules of "play" or the group's goals may be thwarted (Huizinga, 1970; Russell, 1995). The success of the class depends upon each student executing particular actions at specific moments in time.

Skillful music teachers teach children the skills required to express, or realize, concepts like pitch, duration and amplitude, and the children's actions reveal immediately and continuously both their increasing ability to perform the skill and their understanding of the concept being taught; they evaluate immediately the children's understanding; they monitor their actions and suggest modifications according to their knowledge of the children's potential to respond. Skillful music teachers choose appropriate materials and the medium of the musical experience, sequence the steps of the activity, build on existing skills, choose performance tempos that are appropriate to the musical materials and to the perceived abilities of the children, assess their potential to produce the required actions, and pace the instruction at a rate that will yield satisfactory results (Russell, 1995).

In their exhaustive review of quantitative research on pace in music instruction Duke et al. (1997) concluded that in spite of the findings garnered by quantitative means, "... there remains the problem of accurately describing the essential qualities of exemplary teacher behavior, both for the purpose of better understanding the instructional process and for the purpose of providing more meaningful prescriptions for the improvement of practice among novices and professionals in need of remediation." (p. 3) Darrow's (1999) research on classroom management in classrooms yielded examples of how teachers handled instances of disruptive behavior creatively and effectively. Brigham's study (1994) of the ways in which music classroom management, instruction, and other teacher behaviors interact led him to suggest management techniques for beginning and more experienced teachers. Chen's (1996, 1997) studies revealed that using music and games was a satisfactory management strategy with young

children. Buck (1992) conceptualized music classroom discipline as a system of preventative and intervention strategies designed to manage disruptive behavior. Zeiger (1996) offered prescriptions: stay calm and in control, ignore the behavior of disruptive students, mediate [sic], maintain a positive atmosphere, enforce the rules, take necessary disciplinary action, be prepared, change when necessary, conduct an orientation period, and stress the importance of music. Prescriptions are probably useful as a set of tactics for teachers to add to their "bag of tricks," but without a theoretical and philosophical framework to inform overall strategy and without contextual framing to promote understanding of the dynamic of the music class there are limitations to the prescriptive approach.

Research into classroom management has also focused on the relation between subject matter and time available. Merrion's investigation (1990, 1996) of how master music teachers maintain discipline in their classrooms led her to suggest that the discipline of music itself and the effective use of time encourage disciplined classroom environments. She concluded that master teachers are skillful at balancing musical goals with student needs and interests and that students respect the musicianship of these teachers and respond to their enthusiastic expectations. Merrion's approach appears to me to relate most closely to the conceptual framework that I develop here, where subject matter and time are among the convergent contexts.

In their guide for teaching general music, Atterbury and Richardson (1995) describe how "effective music teachers keep the children actively engaged in musical activities from the moment they arrive at the music room door" (p. 9). Atterbury and Richardson provide "snapshots" of actual teaching moments during which expert teachers engage the children's interest. None of the literature on music classroom management reviewed here includes an in-depth, descriptive portrait of an actual entire lesson, nor is any of the mentioned literature derived from or related to the Canadian classroom experience. This paper attempts to inquire more deeply into classroom management through an analysis of an actual entire lesson and by situating the study in a contextual framework .

CONCEPTUAL FRAMEWORK

Two theoretical constructs served as a framework for guiding my interpretation of Betty-Jo's management strategy. These constructs are the principle of disturbance[4] and the concept of the "zone of proximal development." The first construct is relevant to the pace of instruction and the second construct is relevant to content, sequence, and method of presentation. The principle of disturbance is a strategy for maintaining students' attention to the source of the stimulus, whether it be a musical sound or a teacher's instructions, by avoiding automaticity. This principle is derived from the pedagogical theories of Emile Jaques-Dalcroze (1967), which are realized in what Bachmann (1991) calls "reactive" games.

In reactive games students attend to the musical stimulus and the students' task is to respond with appropriate actions. The person (it may be the teacher or one of the students) giving the stimulus changes the stimulus or times the change to occur before the students' actions have become automatic; thus the students discover that they must concentrate on the source of the stimulus. An example of a reactive game is one in which the teacher performs a steady beat on a drum. The students' task is to listen to the drumbeat, take a step on each beat, and be prepared to walk more quickly or more slowly, as the drum dictates, or to stop when the drum stops and resume walking when the drumbeat resumes. The cues for change are given at random, and the students are unable to predict when the cues will be given. They must pay attention in order to play the game.

In a lesson, the principle of disturbance can be applied in this way. The teacher shifts the focus or changes the activity or the task at that moment that occurs after the students have displayed some understanding and before they begin to tire of the activity. This strategy encourages students to remain alert, and it teaches students that alertness of a particular type is required for participation in this particular class. The expert music teacher continually monitors and evaluates the students' responses and decides on the basis of this evaluation whether to repeat the activity, modify it, or introduce something new (Russell, 1995). The teacher thus presents a series

of unfolding musical demands "from the moment [the students] arrive at the music room door" (Atterbury & Richardson, 1995, p. 9).

Vygotsky's (1962, 1978) theory of the Zone of Proximal Development, which was derived from experimental research with children and adults, offers a framework for understanding the role of intervention (that is, the role of a teacher) in a child's learning. Vygotsky explains that to understand a child's developmental stage it is necessary to be aware not only of what the child is able to accomplish by himself but also off the limits of the child's potential for learning and accomplishment through interventionist strategies. The distance between the two points is called the zone of proximal development. It is through work at the edge of the child's competence that learning takes place. The task of the teacher is to estimate where that edge lies.

Vygotsky's work was often carried out in a setting of one-on-one, a researcher and a subject. On the other hand, music teachers must estimate the zone of proximal development in the more dynamic context of a group. They assess the group's present level of ability; calculate the range of abilities already achieved and of potential for achievement; and, guided by this knowledge, design lessons, choose instructional approaches, and pace their teaching accordingly. Teachers who have expertise in assessing the group's zone of proximal development set conceptual tasks that are within the children's ability to grasp, set physical tasks that are within the children's ability to perform, and at the same time try to ensure that the tasks are challenging enough to demand the children's concentration and effort. To work successfully with the principle of disturbance and in the children's zone of proximal development the teacher requires a large and varied repertoire of appropriate music and related activities from which to choose and on which to improvise.

The focus in much of the literature on classroom management is on the social interaction of students and teachers, a search of the literature has so far not revealed any studies that have used Jaques-Dalcroze's principle of disturbance of expectations as a theoretical construct for understanding music classroom management. From a Dalcrozian perspective the subject matter and the pedagogical

techniques are conceptualized as inseparable. Moreover, none of the above-mentioned research literature on music classroom management reviewed here used Vygotsky's concept of the "zone of proximal development" as a theoretical framework for understanding the relationship between content, pace and classroom management.

The following theoretical assumptions therefore underpin this study. Expert music teachers manipulate structure, content and pace expertly in their teaching; their teacher knowledge is grounded in the discipline of music; they have expertise in assessing their students' present abilities and estimating their potential for achievement; they know how to choose musical repertoire and activities that challenge and satisfy their students; they have learned to recognize the moment when it is wise to change the activity, the task, or the focus; and they model this knowledge regularly in their classrooms.

METHODOLOGY

I chose to film Betty-Jo because of her reputation in her school, among music teaching colleagues, and among student teachers; her profile in the community; and her reputation among those whose first singing experience was in her classrooms and in her community choirs. I wanted to find out what she does in her classes that led my student teachers to write about it enthusiastically in their reflective logs and in post-field experience debriefing sessions. All the student teachers who were placed with Betty-Jo spoke with admiration about her methods of teaching musical concepts and skills, the swiftness of her pace, and the enjoyment derived from her classes by her students. I wanted to capture her teaching on videotape, but I did not know what the analysis would yield as I had not observed her teaching[5]. I began with the general question: "What does Betty-Jo do?" An emergent case study design offered the flexibility that would allow the specific questions to emerge concurrently with the analysis of the videotape. Betty-Jo's music classes were videotaped as part of an ongoing, long term program of research that involves studying the multiple discourses of experienced teachers who act as cooperating teachers in McGill's music teacher education program. The discourses foregrounded

in this paper are the materials, tasks, activities, and configurations in a grade one lesson.

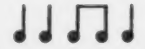
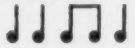
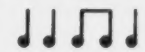
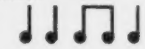
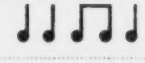
Methodological tools included participant observation, conversations with Betty-Jo, [6] and document analysis. Elisabeth, a research assistant, videotaped four music classes (K, and grades 1, 3, and 4) on a single day with a portable camera which she set up on a tripod at the back of the class. The camera was trained on Betty-Jo during all of the filming. Data sets included videotapes, Elisabeth's field notes[7], notes that I made during informal conversations with Betty-Jo in the course of my student teacher supervision duties and in connection with the present study, six student teachers' journals in which they recorded their impressions and interpretations during their six-week full-time field experience in Betty-Jo's classes, and transcripts containing descriptions, and musical details of four 30-minute lessons. These data sets provided perspectives on Betty-Jo's teaching through a variety of lenses. Student journals provided perspectives on Betty-Jo as a model teacher. My conversations with Betty-Jo revealed aspects of Betty-Jo's background and training, her beliefs about what is important in music education, and the basis for the choices she has made with respect to her teaching timetable and the circumstances of her workplace. The videos revealed Betty-Jo's teaching "in action." After reviewing the videotapes of all four classes and consulting with Elisabeth, I selected the grade one lesson because I particularly liked the flow of energy in this class.

The site.

The school where Betty-Jo teaches three days per week was a linguistically mixed (English-French) English school[8] with a strong French program in a multiethnic, multicultural suburb of Montréal. Music is one of the subjects that is taught in English. Betty-Jo's rectangular music room is in a semi-basement, next to the cafeteria. Windows run the full length of one wall and light-colored tiles cover the floor. The room is equipped with a piano, a blackboard, a desk, a record player and records, a storage cupboard, and an array of musical instruments including small percussion and Orff-type keyboards. Each child has a pigeonhole where personal song sheets and other musical materials can be stored. The students' desks are arranged end-to-end in the shape of a U, with the middle

Table 1: Details of Betty-Jo's Grade One Lesson

Musical Materials Topical Feature Unit #	Tasks
No.1 " Hello boys & girls" Minor 3rd	Sing
No.2 "Yoo hoo Laurie" Minor third (+ extended melody)	Sing, match pitches through changes of tonality
No.3 Cuckoo what are you?" Minor third	Sing, match pitches through changes of tonality
No.4 Sometimes I'm very tall" (a). High, Middle, Low Pitch	Sing & show HML pitch with whole body
No.5 "Sometimes I'm very tall" (b). High, Middle, Low Pitch	Listen, show HML pitch with arms
No.6 "Rain, rain go away" (a) Minor 3rd + Rhythm	Sing
No.7 "Rain, rain go away" (b) Show interval , Notate rhythm	Chant Ta Ta Titi Ta
No.8 BINGO" Rhythm	Sing clap
No.9 "Clap, clap, clap your hands"(a). Rhythm	Sing Clap
No.10 "Clap, clap, clap your hands"(b) Phrasing, Form	Dance
No.11 "Clap, clap, clap your hands"(c) Rhythm	Write notation
No.12 "I know a little pussy" Asc/Desc Scale; Rhythm: Diminution	Sing Show scale degrees with body
No.13 "Candles burning bright" Exit song	Sing softly, & hold imaginary candle

	Who is taking part? What is the configuration?	Purpose	Conceptual or thematic links
	Everyone, ensemble Seated in a circle	Get Acquainted Warm up voices Pitch matching	
	Everyone, ensemble Seated in a circle	Get Acquainted Warm up voices Pitch matching	Extension of previous activity. Link: sol-mi
	1) Individuals; 2) Pairs 3) Trios; 4) Larger groups Seated in a circle	Develop individuals' pitch-matching abilities	Further extension of previous 2 activities. Link: sol-mi 
h	Everyone, ensemble Clustered, standing or crouching.	Discriminate between high-middle-low pitch	Brand new material, new activity. Link: pitch
ı	Everyone, ensemble Standing in a circle.	Discriminate between high-middle-low pitch	Extension of previous activity. Change configuration, change actions
	Everyone, ensemble Seated on floor in circle	Recognize a melody sung without text.	Extension of earlier activities. Link: sol-mi.
	Teacher asks class: What should I do? Seated in circle	Make connection between higher-lower pitch & written symbol	Extension of previous activity. Link: higher/lower pitch Rhythm 
	Everyone, ensemble	Experience rhythm. Develop inner hearing. Clap in place of letters	Link to previous activity: rhythm pattern
	Everyone, ensemble	Experience rhythm patterns	Link: rhythm pattern.
	Everyone, partner work Two parallel lines, facing a partner	Experience beat & phrase of song through movement	Extend previous song Link: rhythm pattern
	Individual work, children scattered about, seated on floor	Written symbolization of rhythm patterns	Extend previous song Link: Rhythm pattern 
	Everyone, ensemble	Sheer joy Begin closure	No particular links
	Everyone, ensemble	Restoration of calm Closure & Exit	No. particular links

of the U providing a space where students may be grouped in different sitting, standing, or moving configurations. Students are brought to the music room door by their classroom teacher and are met there 30 minutes later.

Analysis of the videotape.

I reviewed the videotape several times and filled in details in the transcripts as necessary. The transcripts provided a paper record of the classroom activities and the sequence in which they occurred. Moving back and forth between the transcript, the videotape and Elisabeth's field notes, I identified the musical materials used and the topical focus, the skills required, the type of activity, who was taking part, the configuration of the class, and audiovisual aids employed. I identified the logical or conceptual links between activities and looked for the structure of the lesson, which included interpreting the function of activities, how they were sequenced, and how much time was allocated to the broad structural categories. At the same time, the interpretive process involved proposing tentative conclusions, considering alternative interpretations, raising further questions, and referring as necessary to the data.

This recursive process gradually revealed the tight organization, complexity, and depth of this 30-minute class and the range and variety of concepts and skills that the children were experiencing. Viewing the lesson in its detail and in the context of the whole allowed a pattern of Betty-Jo's teaching strategy and a sense of the intensity with which she moved through the lesson to emerge. During this process her handling of structure, content, and pace and the ways in which they were tied to an overall classroom management strategy became apparent. The theoretical constructs that were operational in this class emerged, allowing me to create a framework to interpret what the data were telling me.

The results of the analysis are displayed below in Table 1. Each row represents a unit of analysis. Column 1 shows the musical materials of the unit and its topical focus; column 2 shows the skills that the children were required to use in order to participate in activities; column 3 shows who is taking part in the activities and the configurations used; column 4 shows the purposes of the activities; and column 5 indicates the thematic links among units or segments of the lesson.

FINDINGS

Table 1 reveals that altogether there were thirteen distinct musical activities (units of analysis), each of which required the children's active participation. The children sang a total of nine songs, four of which were transformed into activities with a different focus or task. For instance, No.9, "Clap, clap, clap your hands," was sung while the rhythm was clapped, next the children danced to a recording of the song, and lastly they notated the rhythm of the verse. The quarter-quarter-eighth-eighth-quarter pattern was a feature of activities 1, 3, 6, 7, 8, 9, 10 and 11. The interval of a minor third was featured in activities 1, 2, 3, 6 and 7. The activities can be assigned to three distinct structural sections, which I have named Introduction, Core of the Lesson, and Closure, according to their function. The Introduction lasted for about three minutes, the Core about 24 minutes, and Closure about three minutes. Audiovisual aids included the use of the piano, the blackboard, records, and popsicle sticks.

In the introductory section the children and teacher sang familiar songs of greeting. This approach signaled the start of the lesson, established a sense of purpose, warmed up the children's singing voices, and began the process of socializing the children into thinking and acting like musicians. In the middle section Betty-Jo reinforced previously learned musical concepts and skills and then built on what the children knew, introduced the concept of relative pitch by writing notation on the blackboard and inviting the children to discover that relative pitch could be shown by placing the symbols on two horizontal planes. She introduced the written symbols for relative duration by first showing them in notation on the board and later erasing them and having the children reconstruct the symbols with popsicle sticks, when she invited them to use their singing voices to help them to reconstruct the rhythms. The songs they sang contained the intervals and rhythmic patterns that corresponded to what they were learning to represent symbolically. Closure was achieved by performances of two familiar songs with actions. "I Know a Little Pussy" contained two musical concepts: the ascending and descending scale and diminution. As the children sang the song they showed the rising and falling scale with their bodies; the descending phrase was sung in diminution. As they sang the second song they carried an imaginary candle, and, walking

carefully so as not to let the flame go out, they made their way gently to the doorway, where their classroom teacher was waiting for them.

The children carried out the activities in a variety of configurations, and their teacher participated with them in these configurations. They sat at times in a circle or in a cluster on the floor, stood in a cluster, and formed parallel lines and stood in a circle. Betty-Jo moved from the piano to the blackboard to the circle and to the cluster. She knelt beside individual children when they were writing the rhythms on the floor and danced with a child who did not have a partner.

Songs and dances constituted the primary content of the lesson, and singing and movement were the predominant modes of experience. The children expressed musical concepts through a variety of actions and skills. Concepts included pitch differences and durations of different lengths. They expressed their perception and comprehension of these concepts through gesture, singing, vocalizing, clapping, moving, dancing, and writing notation. They matched pitches that they heard with their voices and they clapped the rhythmic patterns that they heard and that they saw represented graphically. They substituted claps for words, and they displayed their perception of relative pitch with their gestures.

DISCUSSION.

A table does not capture the richness of the activities and the participation of the children; it merely sets out the components of the lesson. Betty-Jo presented the children with an array of challenging but age-appropriate musical and physical tasks in a highly social context, within a logical structural framework. The concepts were linked by theme, by task, or by musical material. A variety of physical configurations was used, and students had to be alert for shifts in focus and positioning. The pace was intense, transitions were seamless, and there were no moments of inactivity. Betty-Jo's enthusiasm for the activities was infectious, and the children were engaged and attentive.

Structure.

Betty-Jo's goals and the means for achieving them were calibrated to fit appropriately into the structure. The structure provided a framework for socializing children into the discourses and expectations of the music class and for preparing them to return to the discourses and expectations of their other classes. The structure was flexible enough to provide opportunities for improvisation and shifts of focus. The findings suggest that the importance of structure for teacher and students cannot be overemphasized. Structure gives shape and meaning to a lesson, acts as a guide for the teacher in terms of the use of time, and provides a sense of security for students and teacher alike.

Content.

The lesson comprised so many activities, materials, configurations, concepts and skills that to look only at the list might give the false impression that the lesson was fragmented or lacked coherence. One might conclude that the children were merely distracted, or numb. However, this was not the case because a significant feature of the lesson's content was its unity, which was achieved through a balance of stability and change. Stability was in songs and activities that the children already knew and the recurrence of the same rhythm and melodic motifs in many of the units. Change was in the alternation of group and individual work and in the variety of tasks and activities and configurations. The thematic links ensured smooth transitions from one activity to the next. The children's quick and willing adaptation to each new set of demands and their apparent ability to handle each new task suggests that the changing demands did not create undue confusion. Indeed, in her field notes, Elisabeth observed that "the children follow her with a lot of interest and they are very careful in their actions." The findings suggest that what is significant is not solely the number of activities but the thematic logic that creates a sense of wholeness: a gestalt in a lesson that gives a sense of purpose.

Sometimes the task remained the same and the material changed. For example, when the children sang "Sometimes I'm Very Tall," they showed by reaching, standing, or crouching whether the last note, sung by Betty-Jo, was high, middle, or low. Then they sat on the floor, listened to the same notes played in

isolation on the piano, and they indicated with the positioning of their arms whether the notes they heard were high, middle, or low. Aural memory and relative pitch discrimination were thus reinforced in the context of a game. This activity is an example of the Betty-Jo's use of reactive games to help children to learn to concentrate on the source of the aural stimulus. The students did not know whether the last note would be sung on a high, middle or low pitch. They had to listen to the sound stimulus and then perform the appropriate gesture to indicate what they heard.

Sometimes the material remained the same and the task changed. For instance, the children first sang the verse and chorus of "Clap, clap, clap your hands" all together and clapped the rhythm of the words. Then they danced to the song with a partner; and, lastly, working alone and sitting on the floor they used popsicle sticks to represent the rhythm of the words of the verse. Thus a rhythm pattern was experienced kinesthetically through group performance, and then reinforced through individual problem-solving. This activity is an example of how Betty-Jo entered the children's zone of proximal development. She began by reinforcing a previously learned concept through singing, clapping and dancing. Then she obliged children to work at the edge of their conceptual understanding of rhythm as a symbolic representational system.

Pace.

This is a difficult topic to address because it does not yield easily to description. A sense of timing, a rich and appropriate repertoire of activities and tasks, and the experience and enthusiasm of the teacher are aspects of pace. Having available a variety of age-appropriate activities calibrated to the students' interests and abilities to handle the tasks and knowing when to shift the focus or move to the next activity are two important elements in Betty-Jo's pace and, hence, her classroom management strategy. While a large number of activities in itself does not point to good pacing, it does imply a fast pace. A slow pace can be deadly and lead to boredom and loss of attention. One student teacher who was placed in two elementary schools had the opportunity to compare Betty-Jo and another music teacher. In her journal the student observed that the other teacher "teaches one song and activity per class, which gives it a slower pace."

There is a timely moment when the teacher knows it is prudent to move on. If one moves too soon, there is not enough time to savor the activity; if one moves too late, one risks losing the children's attention. Betty-Jo's expertise at recognizing the timely moment was evident. The children were required to concentrate on each new task in order to participate successfully, and yet they did not remain on one task so long that their responses became automatic. Before this could happen, Betty-Jo led them smoothly into the next set of tasks or the next activity. They were able to participate satisfactorily in terms of the skills and demands made of them, and at the same time they had to pay attention so that they would not get left behind when she moved on. This general strategy is an example of the "principle of disturbance" in action. Patricia, a student teacher who observed Betty-Jo in action, wrote about emerging understanding of the importance of timing: "I now know when to give up on trying to teach a new song when the students are itching to get up and move."

This study suggests that to be able to maintain a good pace and to be effective, it is necessary to have a rich repertoire of appropriate materials at hand. This suggests a strong link between content and pace. Patricia observed that a music teacher has to be able to "choose an activity to meet the needs of a particular class on a particular day." A repertoire of tactics is also necessary. Patricia described how Betty-Jo uses the body -- singing and gesturing -- to teach concepts:

Her manner with the children and the level of music she is able to accomplish with such young students is outstanding... She seems to teach mostly through songs. But the way she teaches the songs is the interesting part. She sings it first for them, getting them to listen for certain aspects such as the meaning of the words or if the melody rises or falls in a particular line....She asks them to show her how the melody goes by putting their hands in the air.

Betty-Jo's willingness to participate *with* the children contributed to the feeling of success in this lesson. As Elisabeth observed, "The fact that she stands up and go often near the kids makes her teaching more *present* (italics mine) and more close to the children. ...She is not afraid of being *with* the children, she kneels herself on the floor with them, it's like if she was a kid herself!"

Summary.

Betty-Jo's choices with regard to structure, content and pace contributed to a coherent, discipline-based[9] classroom strategy and her enthusiasm and socialization tactics combined to yield a lesson in which children learned musical concepts and skills and enjoyed the process. The structure of the lesson served social and musical functions and provided a sense of order and purpose; content provided diversity (which promoted alertness) and unity (which provided a sense of "rightness" of fit). Task demands were calibrated to the abilities of the children. An intense pace of instruction without loss of student attention was produced by the stability of the structural framework, the choice of content, the timeliness of presentation and the enthusiasm of the teacher.

PART II - CONTEXTUAL FACTORS

When classroom management is viewed as a socio-cultural construct, the teacher's management strategy is a set of tactics constructed from choices that are delimited by the socio-cultural contexts of teaching that converge at a point in time and space. These contexts include the personal goals and values of the teacher and the values and expectations of the students, the expectations of the institution, and the goals and values of the larger culture in which schooling is embedded. At the same time that contexts shape teachers' goals and values, so do teachers' actions, goals and values shape the contexts that surround teaching. In this section I will use Bresler's (1998) classifications of the micro, meso, and macro contexts of teaching to frame the discussion of Betty-Jo's lesson in terms of the individual, institutional and cultural contexts that converge in this case study. I will argue that the subject matter, the discipline of music, is itself a context.

The micro contexts: Values and goals of the teacher and the expectations of the students

Actions.

Values and goals are inseparable both from each other and from actions. What Betty-Jo values and what she strives to achieve with the students are evident in her actions. How she structures the lesson, the materials and activities she chooses, their purpose and their relation to one another, and her pace of implementation are

choices that reflect the skill and experience of the teacher as well as her values and goals. Choosing appropriate materials and tasks, programming the materials for thematic coherence and sequential logic, using a variety of configurations, and moving without delay from activity to activity and task to task are strategic tactics designed to keep the children alert and focused. Betty-Jo's actions suggest that group participation and intensive non-stop engagement are valued means of fostering student alertness and student learning. The teacher's actions are clues to the teacher's values. Betty-Jo's decision to enter the children's physical space and to participate with them in the various activities imply that Betty-Jo found these activities worthwhile.

Goals & Orientation.

Palmer (1990) might describe this lesson as subject-centered,[10] while Bresler (1993) might describe Betty-Jo's orientation as "expansive."[11] That is, the focus of the lesson is the development of musical concepts and skills. The class was teacher-directed, the mood was joyful and intense, and students engaged firsthand with the materials of the discipline in a highly social setting with classmates and an enthusiastic teacher. Betty-Jo explained to me that she learned how to design and teach lesson by observing and being taught by Kodály "master" teachers in Kodály workshops. The Kodály method and curriculum arose from Kodály's Hungarian experience earlier this century, spread through much of Europe and the English-speaking countries, and reflects a western orientation to music in terms of what it is valuable to know and how skills and concepts may be taught.[12]

Values.

Betty-Jo explained to me that after she had taught music full time for years, a reduced budget led her to design a teaching schedule that allows her to see every Kindergarten to Grade 4 class for one 30-minute lesson twice per week. This decision enabled her to develop foundational skills and concepts in the early grades and to engage the grades five and six children in more formal performance-based activities in a voluntary, after-school choir. She does not get paid for the work she does with grades five and six. Embedded in this decision is one of Betty-Jo's values: that choral training, including singing in harmony, is an important component

of students' music education. While Betty-Jo's values are shaped by her own experience and the contexts of the institution and the culture, she is at the same time shaping the values of her students through her actions, her expectations, her demands, and her social interactions with them. The analysis shows that she places a value on the development of the voice and the ear in highly social settings.

The teacher must be skillful at creating positive experiences week after week so that the children will come to predict that their music lessons are likely to be worthwhile. As for voluntary, after-school activities, if the teacher hopes to attract students, as Betty-Jo does with her after-school choir, it is important to develop not only musical skills and conceptual knowledge, also a positive attitude towards music making. Lively, well managed classes, where students have had positive musical experiences, are more likely to encourage voluntary participation than classes where students have had negative or indifferent experiences. Children must be adaptable. They are expected to adapt in an instant to the values, expectations, and discourses of the music class, where behaviors of a different sort than ordinary classroom behaviors are expected. Betty Jo recognizes that the behaviors expected in music class contrast with behaviors that are ordinarily expected in the classroom. She creates protocols that ease the children through the transitions at the beginnings and endings of lessons.

The "meso" contexts: The goals and expectations of the institution

Time and democratic practices are important contextual factors. The size of the class and the levels of abilities in a classroom, the space available and amount of time scheduled, and whether attendance in the music class is required or optional are institutional contexts. These meso contexts must be taken into account when planning for teaching. Seeing the children for 30 minutes twice per week at prescribed times --a situation familiar to most music specialist teachers-- as Betty-Jo does, requires a long-range, well structured, solidly conceptualized program of instruction if a program of sequenced learning is to take place. Betty-Jo's long-range goals include learning to read and write notation, sing in tune and in harmony, play the recorder, and develop auditory discrimination. An efficient and effective classroom management

strategy is needed if these goals are to be met, given the institutional constraints.

Moreover, because the music specialist teacher sees the children at prescribed times and must "do" music with them whether or not the classroom dynamic seems "right," the teacher must design lessons and use instructional approaches that aim to quickly engage the interest of all, or at least most, of the children. The teacher must be able to improvise if it seems that the planned lesson is not engaging the students. That all children receive instruction in music, regardless of level of ability or interest is also an institutional factor. The institution carries out ministry policy, which proclaims that all children must have musical experiences. The teacher works with a whole class, not just the especially talented or interested individuals, and tries to create satisfactory experiences for the all the children.

The institutional context also includes the formal curriculum in music.[13] In the province of Québec, the curriculum is organized around concepts. For instance, children are expected to recognize differences in pitch, timbre, duration, and volume. Exploration of musical sounds and composition are encouraged and no specific repertoire or method of teaching is prescribed. There are no examinations in elementary music, and there is no supervision or inspection of teachers by school board personnel. Thus teachers have a great deal of freedom.[14] Betty-Jo chooses materials and teaching approaches and sets goals that are consistent with her personal values and goals and are compatible with the institutional and the cultural contexts. Institutional requirements in Betty-Jo's school are satisfied, as elsewhere, mainly by preparing musical selections for special events. Teachers also shape institutional values and expectations through service on government advisory committees. This is a task that Betty-Jo is called upon to do from time to time. Through her input, she helps to shape institutional contexts.

The macro contexts: The expectations and values of the culture

Music teachers are often key players in the musical culture of a community; they may very well lay the foundation for a lifetime of

musical habits, values and dispositions among a community's members15 through their influence in their classrooms. In terms of how they manage their classrooms, it is likely that the same expectations exist for the music teacher as for any teacher, namely: maintain order, treat children respectfully, be fair, teach the material in a way that elicits positive responses from children. However, the expectations of parents and other members of the community for their children's musical learning is different from their expectations for their children's performance in math and language because of the value that is placed on music relative to other subjects. Lineups at the music room on parents' night tend to be not nearly as long as the lineups at the door of the math or language arts teacher, and the parents in the lineup at the music room tend to be less anxious and more social.

Parents may be pleased that their children have music classes[16] and they expect and enjoy periodic performances, but their expectations for musical outcomes are more easily satisfied than their expectations for math and language development. Rarely does a parent express concern that their child has not yet learned to distinguish between a major and a minor chord, for example, or is not proficient on the xylophone. The link between classroom management and the teaching and learning of musical concepts and skills is difficult for the average parent or school official to assess, probably because most people, unless trained to do so, are not able to estimate children's potential for music learning or to evaluate musical outcomes. This precludes serious discussion with all but the specially trained, and the teaching that goes on in the music class, including the peculiar features of music teaching with respect to classroom management, tend to remain a mystery to those community members who have not had formal training or experience with music.[17].

The prevailing political philosophy in Québec emphasizes the importance of the collectivity over the individual. In education, while the development of each child to his or her fullest potential is valued, teaching that promotes collaborative skills and group sensibility is also valued. In Betty-Jo's class, as in most music classes (Bresler, 1998; Stake, Bresler & Mabry, 1991), students are socialized into music-making through collaborative group performance activities. When Betty-Jo says, "I didn't see everybody clap. Clap, please!" she is clearly insisting on the active participation of all of

the children. Students may also have opportunities to work as individuals on problem-solving tasks as they did in Betty-Jo's lesson or in classes that encourage children to explore sounds by composing their own pieces.

Collaborative work helps to prepare children to function in society while individual work fosters the development of individual talents and skills. In the music class where performance-based, group participation is a prominent feature, the outcome is only as good as the joint efforts of all group members, and deviant behaviors can destroy the work of the group. A music classroom management strategy that builds on the notion of collaboration and group participation reflects the values of the culture, and the goal of group performance at a level set by the teacher and other members of a school community reflects the expectations and practices of the culture. Teachers are also part of the culture and are able to incorporate cultural values and expectations in their teaching approaches, their educational outcome, and their public performances to the extent that they feel in harmony with the culture's values and expectations. Group participation is valued by the culture; in Betty-Jo's classes participation is not optional. Through her actions and expectations, Betty Jo also participates in shaping the cultural context.

Children bring to the classroom the values and expectations that have been shaped by their experience in their homes and communities and in the larger, imperial (Sparshott, 1991) culture. In the classroom they may encounter values and expectations in terms of music and of behaviors that may be new to the children. The music teacher must help students to bridge the cultural distance between home and school.

The context of subject matter: The values and expectations of the discipline

As Brophy (op. cit.) points out, music teaching is so distinctly different from other subjects because of the nature of the discipline and the tasks required of the students that student teacher evaluation should be based on an entirely different set of criteria. Likewise, classroom management strategies that are effective in social studies, science, math, or language arts classes may not be so effective in the music class because of the nature of the subject

matter. A management strategy is, or should be, derived from the characteristics of the subject matter and from the types of tasks that students are expected to carry out. Like drama, physical education, and dance, the products of the music class can not be contemplated and re-worked in the ways that a painting, a poem, a math problem, or a science project can be contemplated and refashioned. Musical products can only be performed again and again until someone decides that a satisfactory degree of mastery has been achieved. Moreover, in drama, physical education, dance, and music, students must be alert at all times to unfolding events, for to daydream could mean ruining the play, getting hit by a ball, crashing into another dancer, or singing the wrong tune.

IMPLICATIONS FOR MUSIC TEACHER EDUCATION

Just as choices about structure, content, and pace do not exist as components of a decontextualized, disconnected process, a management strategy does not exist in a discipline-neutral or sociocultural vacuum. From school to school and from class, to class management strategies embody and express values and goals in terms of the subject matter; the personality, values, expectations, and training of the teacher; institutional constraints and expectations; and the values and expectations of the culture of which the school is a part and which it helps to create (Geertz, 1973).

A theoretical framework that is grounded in the qualities of the subject matter and the characteristics of students and an awareness of the contextual factors that are present and how they converge in the music classroom are essential elements in the formation of an effective, relevant classroom management strategy. Such a framework acts as a guide for student teachers in their field experiences, lesson planning and implementation, and it plays a role in the reflective process. A theoretical framework sensitizes student teachers to their role in their students' development and helps them to understand how knowledge of students, subject matter, instructional choices, and sociocultural factors converge in their classrooms. Student teachers can use these constructs when they enter the field to guide their observations of teaching and in their lesson planning and implementation.

This paper has presented two theoretical constructs teased out from the analysis of Betty-Jo's classroom management strategy. It has illustrated how management and structure, content, and pace are interrelated and it has discussed the ways in which these elements intersect and interact with the individual, institutional and cultural contexts of teaching. It has proposed that the discipline of music is itself a context. The paper has concluded that while these contexts shape classroom events, at the same time the teacher also shapes the contexts in ways that are compatible with her own values, beliefs, and expectations.

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Author's Notes

1. I found S.B. Merriam's (1988) *Case study research in education: A qualitative approach,* San Francisco: Jossey-Bass, to be a most helpful guide.

2. Some recent examples: Arends, 1997; Cangelosi, 1993; Clifton, 1993; di Giulio, 1995; Epanchin, 1994; Gootman, 1997; Jones, 1998; Kameenui, 1995; Kerr, 1998; 1996; Nelsen, 1997; Partin, 1995; Ranallo, 1997; Rinne, 1997; Russell, 1997; Scarlett, 1998; Shapiro, 1994; Short, 1994; Smith, Tauber, 1995; Weinstein, 1997; Weinstein & Mignano, 1997; Wiley, 1995; and -Zirpoli, 1993.

3. For instance, in Betty-Jo's class, one of the activities involved each child sitting on the floor making rhythm patterns with popsicle sticks.

4. This is my term.

5. My visits to her school were for the purpose of supervising student teachers. However, I have heard her children's choirs perform in various venues and circumstances and have been impressed with their expertise and their spirit.

6. "Conversation" rather than "interview" is Wolcott's (1992) preferred term for nonformal discourse. It better describes the type of discourse that I have on an ongoing basis with Betty-Jo.

7. English is Elisabeth's second language. I mention this because I quote from her field notes which contain some unusual constructions and spellings. In the interest of preserving Elisabeth's voice I have not edited her field notes. She is a music teacher with twenty years' experience teaching children.

8. Since the restructuring of Québec schools along linguistic rather than religious lines, the school is no longer an English school. Betty-Jo now teaches in another school in the same community.

9. That is, derived from the discipline of music itself.

10. In Palmer's terms, a subject-centred class is distinct from a social-centred class in which social cohesion is the objective and musical activities the means, as described in Chen (1996, 1997).

11. Complementary, and functional were the other two orientations in Bresler's study.

12. Although Kodály teaching is the model in the curricula of many provinces, and although this method of teaching and the values it embodies were once widespread in Québec, especially in English schools, it is not advocated or prescribed in this province at present.

13. In Canada curriculum is a provincial government responsibility

14. Contrast this context with that of Fiji, where there is no curriculum but singing is an important feature of daily life in school and out, and with Japan, where the curriculum is highly prescriptive and teachers are expected to teach accordingly.

15. Community band and/or choir members often received their first instruction in music in school.

16. Indeed, in middle-class communities parents may be willing to pay extra for a music teacher.

17. Some parents, for example, have been known to complain that the teacher was "picking" on their child when the child was asked to sing back a phrase solo.

National Board Certification in Art and Its Potential Impact on Graduate Programming in Art Education

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In 1987, the National Board for Professional Teaching Standards was established to respond to the challenge of developing a world-class teaching force in American schools. Entirely voluntary, National Board Certification is earned through an extensive preparation and assessment process. One area in which certification is available is Early Adolescence through Young Adulthood/Art. During the winter of 1999, we surveyed teachers nationwide who have received National Board Certification in Art. Survey questions centered on the extent to which the teachers who were undergoing certification changed practice and enhanced student learning; the level of support from local school districts and state-level organizations; whether a higher education institution was involved in supporting application; and how universities might support, or better support, applicants' efforts. Corollary interviews provided a means to better understand teachers' needs and the perceived value to teachers of the process of certification. Of the 49 survey forms mailed out, a total of 32 (65%) were returned. Fourteen teachers participated in interviews. The great majority of respondents (29 of the 32 teachers, or 91%) underwent the Certification process because of its potential for professional growth and development. A majority (32 teachers, or 59%) received no assistance from any source for pursuing certification. When asked what types of assistance they would have welcomed from a university, respondents recommended help with videotaping, courses/workshops dealing with writing skills, funding research and theory to support their commentary, opportunities to meet with others undergoing the process, and strategies for organization and compilation. In terms of what the rewards of the process had been, most respondents referred to opportunity to reflect on their practice and to grow professionally. The

main disappointment centered around a lack of support and recognition for the recipients' achievement. Regarding certification and graduate study, two-thirds indicated that they would have considered a noncredit workshop, and over half (17 of the 32 teachers or 53%) would have considered a credit-bearing course or workshop. Respondents stressed that National Board certified teachers should teach these workshops and courses.

The current educational reform movement began in 1983, when the President's Commission on Excellence in Education published *A Nation at Risk*. This federal report stimulated a wave of educational reform, with teachers and teaching as the central focus. In 1986, the Carnegie Task Force on Teaching as a Profession responded by proposing that teachers, like doctors, have a voluntary process of national certification (in Archer, 1999). In answer, the National Board for Professional Teaching Standards (NBPTS) was established in 1987. Soon afterward, the NBPTS published *What Teachers Should Know and Be Able to Do* (National Board for Professional Teaching Standards, 1989), a policy statement setting forth the Board's conceptualization of best practice in teaching. In this document, five core propositions were identified:

1. Teachers are committed to students and their learning.
2. Teachers know the subjects they teach and how to teach those subjects to students.
3. Teachers are responsible for managing and monitoring student learning.
4. Teachers think systematically about their practice and learn from experiences.
5. Teachers are members of learning communities.

National Board standards are consonant with a recent plea for higher standards for teacher professionalism, as expressed in *What Matters Most: Teaching for America's Future* (National Commission on Teaching and America's Future, 1996). Available to teachers with a minimum of three years' teaching experience in public and private classrooms, the yearlong National Board Certification assessment process focuses on reflection and inquiry. Applicants submit an extensive portfolio that includes videotape, artifacts, reflective commentary, and documentation.

The National Board's contributions to education center on National Board certification as an agent of improvement and reform. The assessment process requires teachers to internalize Board standards, presumably influencing practice long after completion of the assessments (Buday & Kelly, 1996). The certification program serves as a catalyst for the reshaping of teaching and the public's image of teaching in the direction of restored confidence in the schools. National Board certified teachers can be asked to provide leadership, partner with teacher education programs, work with less experienced teachers, and mentor other candidates for certification.

Not surprisingly, the National Board certification program is motivating universities to provide support for certification candidates. In an effort to provide programs that will help prepare candidates for this rigorous process and to participate in this reform, several universities have developed or modified degree programs in education (especially at the master's and educational specialist's levels) around Board standards (Blackwell & Diez, 1998; Browne, Auton, & Futrell, 1998; Burroughs & Moore, 1998; Selke, Quinn, & Trafton, 1998).

With regard to art education, the National Board has developed standards that have "sufficient structure to be helpful to the prospective candidates and the art field, while preserving the holistic nature of art teaching" (NBPTS, 1996, p. 9). Michael Day, past president of the National Art Education Association, has stated that teachers who voluntarily sought and achieved National Board Certification are deserving of praise. These NAEA members have demonstrated their abilities to meet the rigorous National Board Standards for teaching and improving student learning, and have demonstrated a strong commitment to strengthening the profession" (NAEA, 1998, p. 1). The general structure of the Early Adolescence through Young Adulthood/Art standards include: (a) Goals and Purposes of Art Education, (b) Knowledge of the Students, (c) The Content and Teaching of Art, (d) Learning Environments, (e) Instructional Resources, (f) Collaboration with Colleagues, (g) Collaboration with Families, and (h) Reflection, Assessment and Evaluation. Each standard is couched in terms of

observable teacher actions that have an impact on students (NBPTS, 1996).

The University of Missouri-Columbia, in an effort to understand the potential value and feasibility of aligning graduate art education programming to the standards expressed by the National Board for Professional Teaching Standards, has conducted structured interviews with teachers nationwide who have received National Board Certification in Early Adolescence through Young Adulthood/Art. Survey questions centered on the extent to which undergoing Certification changed practice and enhanced student learning, the level of support from local school districts and state level organizations, whether a higher education institution was involved in supporting applications, and how universities might support applicants' efforts. Personal interviews provided a means to better understand teachers' needs, and the perceived value of the process, and of certification itself.

METHOD

Potential survey respondents were 49 who have completed National Board certification in Early Adolescence through Young Adulthood Art. The NBPTS and the National Art Education Association provided a list of National Board certified teachers in art through 1996-1997. An initial mailing of 49 surveys was sent to these teachers in March 1999, with a follow-up mailing in April, 1999. A total of 32 surveys were returned from teachers in 15 different states, representing a 65% return rate. Fourteen participants were interviewed at the National Art Education Association Conference in March, 1999, about the process of certification, its rewards and disappointments, levels of support these teachers experienced, and recommendations for higher education course offerings.

The survey questions were developed to answer questions about the feasibility of aligning graduate art education programming to the standards expressed by NBPTS. The guiding questions included:

1. What are the educational needs of post baccalaureate/graduate students in art education who are interested in such an experience/program?
2. What is the best way to design a graduate level art education experience/program grounded in the NBPTS standards?
3. What will be needed to provide an effective delivery system of the experience/program?
4. What are the pros and cons of such post baccalaureate/graduate programming in art education?
5. We analyzed the quantitative data categorically and by percentages, and we sought "thick description" by means of the interviews.

RESULTS

PROFILE OF THE NATIONAL BOARD CERTIFIED ART TEACHER

A total of 24 of the 32 respondents, (or 84%), had more than 10 years of teaching experience. All the respondents held advanced degrees (master's or higher), including one MFA, two educational specialist's degrees, and one Ph.D. Thirteen, (or 41%), of the respondents taught in suburban schools; twelve (or 38%) in urban schools; and six (or 19%) in rural schools. Respondents were informed of the certification process through letters sent to schools from varying agencies, such as the NAEA and state affiliates (47%) and school district/union notices through school administrative solicitation (19%).

A total of 29 of the 32 survey respondents (or 91%) were motivated to begin the certification process because of its potential for professional growth and development. They saw this as an opportunity for self-improvement and reflection on their own practice. One candidate stated that she "wanted to prove something to myself," and like others she indicated a great deal of satisfaction from her success. Nine of the respondents (28%) saw a gain in

prestige within their learning communities: as one candidate put it, "to define teaching art as a profession, not a job."

SOURCES OF ASSISTANCE IN THE NATIONAL BOARD CERTIFICATION PROCESS

We found that 19 of the 32 respondents (59%) received no assistance (e.g., release time, university courses) during the certification process. Seven of the 32 respondents (22%) reported that they derived some support at the state level in the form of payment or partial payment of the NBPTS registration fee. A few candidates were provided release time from school responsibilities to complete the application process. Still others attended state education association-sponsored workshops during the certification period. North Carolina was noteworthy for providing assistance from the North Carolina Center for the Advancement of Teaching, from which two applicants received support and guidance.

Local school districts offered minimal support in the form of release time and payment of registration fees. Only one of the respondents received support at the building level, and that was in the form of videotaping assistance.

PREPARATION OF THE PORTFOLIO AND THE UNIVERSITY

We asked what types of assistance applicants would have welcomed from a college or university. Applicants indicated a strong need for videotaping assistance (21 of the 32 respondents, or 66%). Some, however, did receive videotaping help from parents, students, or colleagues. In two cases, individuals from a college (one professor and one student intern) provided videotaping assistance. Candidates found classroom videotaping to be the most difficult part of the portfolio to complete on their own.

Eleven (34%) of the 32 respondents indicated that they would have been grateful for some help with writing skills, especially reflective writing. They reported they also would have benefited from assistance with editing, and word processing. Seventeen (56%) of the respondents repotted that the written assessment was challenging for them; one participant suggested

that "practice with sample questions would have helped," along with a supportive cohort group and practice sessions that included studying and practicing descriptive and reflective writing techniques. One applicant, however, indicated that "at that time I thought it would be cheating to seek assistance." Interpreting the standards and determining how their teaching meshed with each of the standards was a concern for 13 of the 32 (or 41%) respondents. One recommended a college-level course that concentrated on the standards alone.

More than one-third (eleven of the 32, or 34%) of the applicants would have appreciated assistance finding high-quality research and theory to support the written commentary in the certification requirements, and nine of the 32 respondents (28%) reported they would have appreciated assistance analyzing and reflecting on art and artifacts. Most agreed that "talking to other applicants would have helped," and that this could have been accomplished in a university setting.

The organization and compilation of so much information caused a problem for five of the 32 respondents (16%). Eight of the 32 respondents (25%) would have appreciated help developing and personalizing a time frame for submission of the document.

REWARDS AND DISAPPOINTMENTS: EFFECTS OF CERTIFICATION ON PRACTICE/CAREER

We asked the participants to describe the rewards and disappointments they had experienced with regard to both preparing the portfolio and receiving National Board certification. Twenty-one of the 32 respondents (66%) reported that the process afforded them the opportunity to reflect on their practice with depth and breadth, while eight of the 32 respondents (25%) indicated that they grew professionally and personally during the process. Fifteen of the 32 respondents (47%) indicated that the certification process was a validation of their teaching and the teaching profession as a whole. "I noticed holes in my teaching and now I know what to change and improve," said one respondent, while another stated that the process "created a clear picture of myself and my students in my classroom," and said, "I'll never teach the same way again." Fourteen of the 32 respondents (44%) reported that they were beginning to be recognized as master teachers.

There were, however, some disappointments, especially with regard to support and recognition for the accomplishment of certification. Ten of the 32 respondents (31%) reported that they had had to rely entirely on themselves, some of these also reporting that they received no support from peers or administrators. One applicant said that she was "exhausted and stressed" during the certification process, and another noted that the testing center exercises were "blind and intimidating."

Once certification was granted, 22 of the 32 respondents (69%) reported that the most significant rewards were personal satisfaction in their own ability, a perceived growth in self-esteem, and a newly earned credibility with peers. Recognition for Certification ranged from ceremonies at the local Board of Education to newspaper articles, and ultimately to meeting President Clinton. Many received offers to teach at the higher education level, while others were extended opportunities to work with future applicants as mentors, trainers, and assessors. Twenty of the 32 respondents (62%) reported that they had received extrinsic rewards such as salary increases.

Respondents were asked if they had advice for future applicants for certification. Seventeen of the 32 respondents (56%) responded that National Board certification was the best professional development program that they had ever experienced; other recipients urged that it was important to, as one person put it, "do it for yourself and your students." Some specific suggestions included "pay careful attention to the directions," "focus in and narrow," and "be a linear thinker throughout the process." The last person went on to comment, "Artists are spatial thinkers, and this is difficult, but it is required to be successful."

NATIONAL BOARD CERTIFICATION AND GRADUATE STUDY

Participants were asked to comment on whether or not they believe pursuit of Certification should be incorporated into graduate study in art education, and how it should be incorporated. Fourteen of the 32 respondents (44%) believed the certification process could be a part of a master's degree. "It is worth a master's degree," one applicant said, or "even a thesis," another noted.

Some mentioned the potential benefits of having a cohort group in a graduate school setting (6 of the 32 respondents, or 19%), while others discussed the benefits of staff development hours or recertification credit (6 respondents, or 19%). According to three respondents (9%), the process forces applicants to acquire a better understanding of the teaching and learning process. Ten of the 32 respondents (31%) believed the standards should be taught at the undergraduate level; one even suggested that a senior year course be based solely on the standards. Seven of the 32 respondents (22%) believed the standards should be emphasized at the graduate level, with one suggestion that it would make "an effective exit activity for a master's degree." Four of the 32 respondents (13%) recommended that writing should be emphasized in any course offering dealing with pursuit of National Board certification. One recommended that emphasis should be placed on photo-documentation and the study of art and artifacts.

Applicants were asked which types of higher education support they would have taken advantage of, had these forms of support been available during pursuit of certification. Twenty of the 32 respondents (63%) responded that they would have considered a noncredit workshop, especially if the standards were emphasized (four of the 32 respondents, or 13%) and if it was taught by a National Board certified teacher (three respondents, or 9%). One respondent said that the "certification process was too time-consuming to consider additional course work." Sixteen of the 32 respondents (50%) would have attended credit-earning workshops, and 15 respondents (47%) indicated that they would have enrolled in credit-earning courses as part of a graduate degree (master's, specialist, doctorate). Three respondents (9%) would have liked the process to be a part of a graduate program. One participant received six credit hours toward his master's degree. Five respondents (17%) stated that graduate credit should be awarded to National Board certified teachers.

Participants were asked if they could provide suggestions for a course that would support the pursuit of National Board Certification, and 50% responded that it was important to have Board Certified teachers involved in the course either as instructors or as advisors and reviewers of portfolios. One participant stated

that "the course should be taught by a classroom teacher, not a college professor". Five respondents (17%) suggested workshops focusing on writing. Six respondents (19%) suggested the possibility of incorporation with a master/mentor teaching program. Moral support was seen as an important benefit of a college course. One respondent proposed regular "drop-in" days for editing and proofreading of portfolio elements.

Three of the respondents (9%) cited tuition costs associated with a college course as a negative factor. Six respondents (19%) indicated that the focus of the certification process should remain squarely on the school and on the act of teaching.

DISCUSSION

Over the past several years, a large number of public and private institutions have begun offering graduate programs in teacher education, allowing teachers an unprecedented opportunity to choose from among alternatives at the graduate level. Institutions now must compete for students in a crowded, market-driven arena and at the same time offer programs of quality and worth. To meet their institutional needs and missions, faculties are reassessing the viability of existing programs while attempting to determine the needs and interests of potential postbaccalaureate and advanced graduate students. The goals of such graduate programs and offerings include updating, refining, and extending teachers' skills and knowledge and preparing teachers for professional excellence.

One perceived area of need is among teachers who are interested in National Board Teacher Certification in Art. Certified art teachers provide insights and recommendations with regard to authentic graduate programming, especially as it relates to the National Board certification process. It should be noted that all the teachers responding to this study's questionnaire had their master's degree and a minimum of 10 years teaching experience. They advocated, however, graduate offerings that support various aspects of the application process. Because only three years of teaching are required to qualify for Certification, it is reasonable to assume that

in the future teachers will be applying who have not completed graduate degrees.

Another factor for those who design postbaccalaureate teacher education courses and programs to consider is the increasing visibility of National Board certification. Education policymakers soon may have a stake in providing incentives and encouragement to teachers who pursue National Board certification process. Politicians, state departments of education, education associations, and teachers' unions are among the change agents to whom National Board certification has appeal. For example, "The appeal of Board Certification seems . . . to cut across political lines. When California lawmakers this year approved a onetime $10,000 bonus for teachers who became nationally certified, they enjoyed the support of both Republican Governor Pete Wilson and the California Teachers Association, two frequent adversaries" (Archer, 1999). Florida State Senator Jim Horne has stated, "It is interesting to note that at least thirteen states now offer salary supplements to Board Certified teachers, and many observers are predicting that the trend will continue. States have upped the ante and turned to salary supplements. It will bring back esteem to the profession." Florida has allocated $12 million in 1999 for these new incentives. Interest is also high in Mississippi, where the state in 1997 doubled its annual pay supplement for National Board certified teachers to $6,000 (Archer, 1999). Such financial incentives should, in time, substantially increase the number of candidates. Content and skill development congruent with the National Board certification process can be included in graduate programs or timely workshops/institutes offered by institutions of higher education.

A university can support the application process for National Board certification by aligning the design of course(s) to NBPTS standards. Such courses can help candidates review and reflect upon curricular arrangements and materials that embody art content, methods of teaching and evaluating student learning, knowledge of students and human development, and skill in effectively teaching students from diverse backgrounds (NBPTS, 1989).

Higher education can further assist by establishing a community of learners that enables teachers to prepare for and experience the certification process together with mentors who have achieved National Board certification. University courses could provide opportunities for teachers to participate in conversations about analysis, interpretation, and evaluation of art. The National Board Standards should be woven into course design and emphasized. Teachers could practice both descriptive and reflective writing while developing and refining a repertoire of lessons that include integration of art making with art history, criticism and discussion of aesthetic issues, and opportunities for feedback on growth and progress. Within the university environment, resources are available to students that afford an opportunity to study the content of art as a discipline and theories of teaching and learning. The students/candidates could also practice their reflective skills by viewing videotapes of their teaching, and, together with classmates or a cohort group, beginning an informed dialogue and analyzing their current practice. Additional opportunities, such as drive-in conferences, proofreading sessions, listserves, and distance learning courses could be considered. A primary recommendation expressed was that teachers who have received National Board certification should be involved in both the planning and delivery of any graduate offerings related to the certification process.

The National Board for Professional Teaching Standards has published recommendations to support future certification applicants. Results of this survey corroborate these recommendations. Based on input from our respondents, all of whom are successful National Board certified art teachers, we offer the principles central to National Board certification as following suggestions for teacher educators:

- Teachers are committed to students and their learning.
- Teachers know the subjects they teach and how to teach those subjects to students.
- Teachers are responsible for managing and monitoring student learning.
- Teachers think systematically about their practice and learn from experience.
- Teachers are members of learning communities.

In spite of minimal support, a grueling process, and mostly intrinsic rewards, certification recipients often described the process as an absorbing, rewarding, and powerful professional experience. At the National Education Association's annual meeting this past summer, NAE pledged to help 100,000 more teachers seek certification over the next five years, a goal President Clinton endorsed in his 1997 State of the Union address (Archer, 1999). These events and others like them suggest that incorporating NBTC programming within graduate teacher education is viable in terms of potential numbers of candidates, growing interest among various constituencies, and academic resources. Benz (1997) spoke for many when he stated that national certification process was "simply the most intense and influential personal development activity available for a teacher. NBPTS recognizes that teaching is an art and that to grow as artists, teachers need opportunities to ponder, look, and listen." As National Board certified art teachers have indicated, there can be an important role for graduate teacher education in assisting and supporting teachers as they progress through the certification process.

Authors' Note

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PART V: BOOK REVIEW

Aesthetics, Politics, and Educational Inquiry: Essays and Examples

THOMAS BARONE
University of Arizona, Tucson

Counterpoints, Vol. 117
New York: Peter Lang Publishing, 2000. $2995.
ISBN 08204Y5207

Reviewed by Margaret Barrett, *University of Tasmania*

STRONG POET'S SOCIETY: A QUEST FOR EDUCATIONAL VIRTUE

As educators who are engaged in a quest, a seeking for greater understanding of the educational enterprise, we search for authors who can inform and transform our practice; assist us in penetrating the lived experience of others in ways that may not be available to us ordinarily; and provide us with the opportunity to reflect upon our theoretical assumptions and how we have arrived at these. As Duster reminds us, "If you scratch a theory you'll find a biography" (in Torres, 1998, p. 1), perhaps an autobiography.

Traditional genres of academic scholarship have tended to take the experiences of others and homogenize these, through the structure in which a problem is stated, subjects are identified, methods described, results reported, and conclusions presented. While these reports have a satisfactory uniformity, a comforting sense of "shared" scholarship whereby the reader in-the-know does not have to work too hard to grasp the nature and content of the writing, it is questionable how close to the lived experience of the subjects in question the researcher manages to penetrate. For those not in-the-know, it is debatable the extent to which such writing allows the reader to participate in the discussion. This issue of accessibility and audience is one of many addressed in Thomas Barone's collection of essays published under the title *Aesthetics, Politics, and Educational Inquiry.*

The title of the collection alerts us to Barone's view that the educational enterprise should be seen as one that is fundamentally political; unavoidably enmeshed in the social and cultural contexts in which it operates; and, crucially, pivotal in achieving social justice. Barone makes the case that these social and cultural contexts compel us to find ways of describing, interrogating, and interpreting educational interactions that reflect their complexity, depth, richness, and "perplexity." Barone to draws genres not traditionally associated with academic scholarship, predominantly literary nonfiction, art criticism and the "new journalism" of writers such as Truman Capote, Joan Didion, Norman Mailer, and Tom Wolfe. Barone recognizes and works with the aesthetic dimension of human activity. For Barone, education is an "aesthetic project" through which the teacher strives to develop an "empathic understanding" of the "life-texts" the student has composed and lives through. In striving for empathic understanding we seek to develop a student who is "...a social being and a moral agent, a responsible citizen of a shared community" (2000, 146). Barone borrows Bloom's term the "strong poet" to describe such individuals and notes that the strong poet

> ...constantly redescribes her past interactions with the world around her, constantly reinvents her self, so that she may act in the future with greater integrity and coherence. The strong poet plots her life story toward her own emergent ends and purposes (2000, 146).

In Barone's view education and schooling should be "more life-enhancing for youngsters of all sorts and for the culture at large" (2000, 5), in short, an experience that leads to "educational virtue."

ORGANIZATION AND THEMES

Barone's stated theme for the collection is that of Educational Inquiry with a focus on the empowering qualities of a "socially committed literature" (2000, 4) that draws on multiple literacies in order to analyze and interpret our worlds and "imagine how things might be." Over the course of fourteen chapters, Barone presents his quest for a socially committed education that honors educational meaning and significance. This quest leads him to explore critically

issues such as the experienced curriculum, the lived reality of the classroom; the curriculum-in-use; the political nature of educational culture, policy, practice, and research; the potential for schooling to be transformative; and the disenfranchisement of various constituencies in current educational arrangements.

Barone is also concerned with how we engage in educational inquiry and the ways in which we present the "findings" of such inquiry. Several of the essays present us with alternative ways of exploring issues in educational inquiry through the provision of cogent and critical arguments for a qualitative inquiry that moves beyond the binary dualism of subjectivity and objectivity. Barone offers instead the criteria of "usefulness" and "persuasiveness," and champions the role of narrative approaches to educational research in meeting these criteria. Barone provides compelling examples of a narrative approach to educational inquiry in essays such as "Things of use and things of beauty: The Swain County high school arts program" (Chapter 5) and "Ways of being at risk: The case of Billy Charles Barnett" (Chapter 10) that are models of "usefulness" and "persuasiveness." Barone argues that it is the responsibility of educators to inspire and persuade the general public of the value of schools, school people, and those who live in these institutions and suggests that it is through the employment of narrative approaches that this may be achieved most successfully.

The volume also has a subsidiary theme, that of Barone's '"life-story" as a scholar. The essays presented here may be viewed as a "map" of his intellectual progress, charting twenty years of academic life through the selection of a range of writings, published separately, which stand out, in retrospect, as signposts of the author's intellectual interests and passions. Each of these signposts identifies the work of a major scholar -- namely, Eisner, Dewey, Rorty, Sartre, and Bahktin -- and the influences of these writers serve as the organizing themes of the five sections of the volume. William Pinar provides an illuminating forward in which he identifies and analyzes in depth the debt Barone owes to some of his intellectual heroes, particularly Sartre.

Barone invites us to reconstruct a version of his narrative self as we negotiate the volume, warning that this will not be a "seamless and continuous entity." He suggests that a narrative self "...can thrive on change, on growth, sometimes on a

reconstitution or redefinition so fundamental that it may seem to produce a profound dislocation, a fragmentation, even a dissolution, of identity" (2000, 2). Indeed, he admits that in relation to the earlier writings, the "elder author finds himself resonating" with the thought expressed by a fictional character which he may well want to tell now in a different way (2000, 2). It is this latter aspect that both eludes and intrigues me as a reader.

Standing back from the experience of reading this collection of writings I believe that Barone has achieved what he sets out to do as his primary aim, that is to provide individual texts that focus on issues of educational inquiry in ways that are "accessible, compelling and morally persuasive" (2000, 248). Furthermore, these texts fulfill those other criteria mentioned at the beginning of this review; they are provocative and informative. As a life-story, however, I am not so convinced that the volume has worked.

Barone's admission that the elder author contemplates the notion of telling it differently now provokes me to ask, '"How?" As a "strong poet," should Barone be expected to "redescribe" his past interactions with the world? It would have been intriguing to read the elder Barone's commentary on a number of the earlier writings in addition to the re-presentation of the ideas as they occurred originally. For example, I found myself trying to reconcile the "Pragmatist" of Chapter five, written in 1983, in which an arts program is analyzed in terms of its vocational and nonvocational outcomes, with the "Optimistic Visionary" of Chapter six, written in 1987, in which a progressivist view of teacher education (which more than a decade later still sounds revolutionary!) is presented.

This lack of reflective dialogue is doubly puzzling in light of Barone's comments in the introductory chapter on the ways in which past narratives have the capacity to contribute to future versions of the writer. Barone draws on Ricouer to substantiate this point, in particular Ricouer's remark that "...among the facts recounted in the past tense we find projects, expectations, and anticipations by means of which the protagonists in the narrative are oriented toward their mortal future..." (Ricouer in Barone, 2000, 5). Perhaps, drawing on Sartre's comment that "...explanation is acceptance, it excuses everything" (1988, 234), this lack of

commentary should instead contribute to our individual constructions of the narrative self that is Thomas Barone.

CONCLUSION

As I read this collection of beautifully written essays I became increasingly sensitized to the particular range of language that Barone draws on and the ways in which issues of word choice affect our interactions with the text. For example, the prevailing metaphor of business in discussions of education is one that Barone sees as detrimental to public perceptions of education and to the ways in which educators perceive themselves and their practice. The language of business has acquired the term "enterprise" as a descriptor for a business firm, and has usurped those other uses of the term which reflect so well the nature of educational practice: that is, an "...undertaking esp. bold or difficult one;...courage, readiness, to engage in enterprises" (*Concise Oxford Dictionary*, 1984).

An activity that seeks to engage with issues of social justice and to effect change must be one that is bold, courageous, and ready to face difficulties. Barone's separate writings as presented in this volume, the topics he tackles, and his chosen methods of presenting these to the reader amply fulfill the above description. As a critical educational storyteller, Barone is able to prick the conscience of the reader; and he displays a capacity for empathy, "...an ability to perceive and convey what is beneath the surface of behaviors, a clear-sightedness that avoids sentimental distortions...and cruel prejudices" (Barone, 2000, 222).

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